

JULY 15 1915

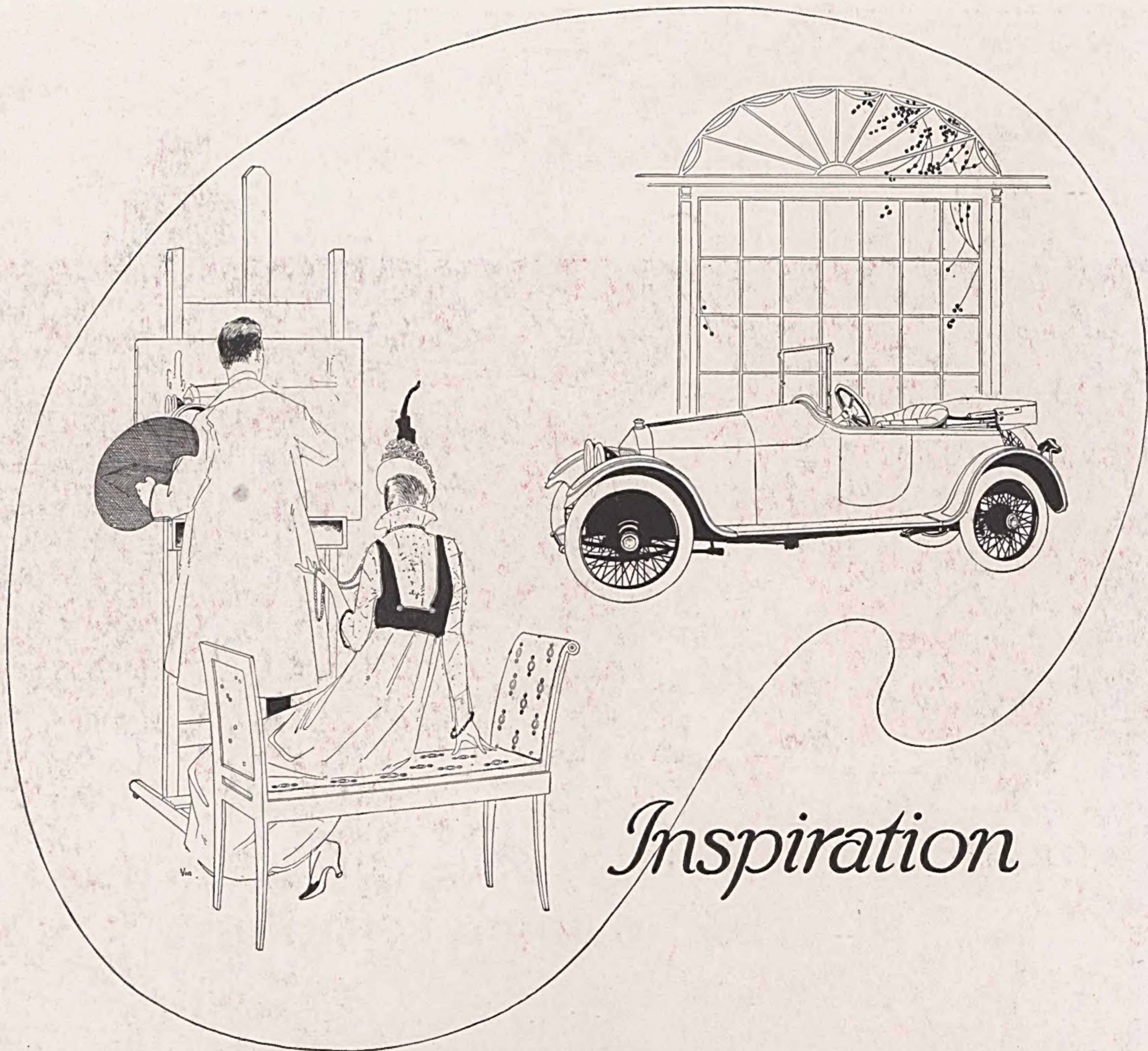
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B EAUTIFUL white satin imported gown, trimmed exquisitely with cream lace. Perfect condition, \$40. Two summer frocks flowered crepe and hand-embroidered voile. \$12 and \$15. No. 579-D.

F OR SALE—Evening dancing frocks. Exquisite blue taffeta, pink design. Cost \$65. Sell \$20. Nile green satin, lace and rhinestone trimming. Sell \$15. Size 36. No. 583-D.

F OR SALE—Sable Muff (3 skins), Sable Stole (2 skins), valued at \$1,000. Reasonable offer accepted. No. 588-D.

T AN cloth suit (size 36-38, short), plaited skirt, belted coat. \$20. Worn twice. No. 592-D.

Miscellaneous

E XCEPTIONAL opportunity. Beautiful French rug, 15 x 17 feet. Deep, soft, hand-tufted in French design. Soft fawn body with delicate soft-color border design. Made to order. Cost \$900—Sell \$500. Used but six months. No. 938-D.

W OULD like to communicate with lady who can show some of my imported hand-embroideries I wish to dispose of to her friends. No investment. No. 558-D.

B EAUTIFUL damask tablecloth, eight yards six inches long, eighty-four inches wide. Bought in London for diplomatic establishment. Never used. Sell \$75. No. 575-D.

F INE old India Shawl, 72 inches square. Will accept reasonable offer. Beautiful cut-glass punch-bowl, 10 in. diameter, and dozen glasses. Price \$35. No. 576-D.

F OR SALE—Complete set of Harvard Classics for \$50, books have never been off the shelves. No. 580-D.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the September 1st Vogue should be received on or before July 25th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

Things That Are Personal

*"Bye baby bunting
Papa's gone a hunting
To find a little rabbit skin
To wrap the baby bunting in—"*

It was not so easy in those days to provide clothes—scanty as they were—for the entire family. It meant real work, real hunting for the father, with only his knowledge of good hunting grounds to help him.

And now in our own times when the responsibility of clothing the family has descended upon the mother's shoulders, the large department stores and innumerable shops make it difficult to pick up little things—the things that are intimate and personal.

On this page you find astonishing offerings—astonishing because you wonder how they happen to be for sale. Some woman, perhaps, has gone into mourning, or is about to move from her country house to an apartment. The result is some gowns, or pictures or jewelry. All in good condition. The only thing the matter with them is that they are superfluous!

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SALES AND EXCHANGES SERVICE
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Miscellaneous—Cont.

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T WO Colonial four-post beds, five feet high, \$75 each. Two old hand-woven coverlets, perfectly preserved, brown and white \$85, blue and white \$95. No. 582-D.

T HREE Oriental runners, good, durable makes; soft, pleasing shades. Sell \$80. One medium-large size Oriental 9 x 6, in dark reds, blues and creams. Cost \$250. Sell \$75. No. 584-D.

B ABY GRAND Everett Piano (mahogany), with bench. Cost \$750—Sell \$500. Solid mahogany dining-room set. Chippendale. Cost \$500. Sell \$375. Crystal cabinet alone cost \$175. No. 585-D.

F OR SALE—Antique Mahogany sideboard, 5 feet, \$75. High-post mahogany bed, beautifully carved, \$125. Good condition. Will send photos. No. 586-D.

M AGNIFICENT English brass bed, beautiful design, extra wide, upholstered box spring, finest hair mattress. Perfect. Cost \$300. Can verify. Sell \$125. Brooklyn Resident. No. 587-D.

W ILL sacrifice my handsome Detroit Electric Brougham, in excellent condition, including new batteries. Cost \$2800. Will sell to an immediate purchaser for \$1000. No. 589-D.

F OR SALE—A set of mahogany dining-room chairs, in perfect condition. The standard fiddle-back design. Eight side chairs and two arm chairs. Cost \$250—Will sell \$150. Can be seen in New York City. No. 590-D.

F OUR silver-plated candelabra with large solid silver vase for center, classic French design. Brought by owner from Paris. \$200. Seen in New York or photo sent. No. 591-D.

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E NGGLISH gentlewoman, desires position companion, secretary or governess. Games, physical culture, health, animals, gardening. Management of servants. Good traveller. References. No. 795-C.



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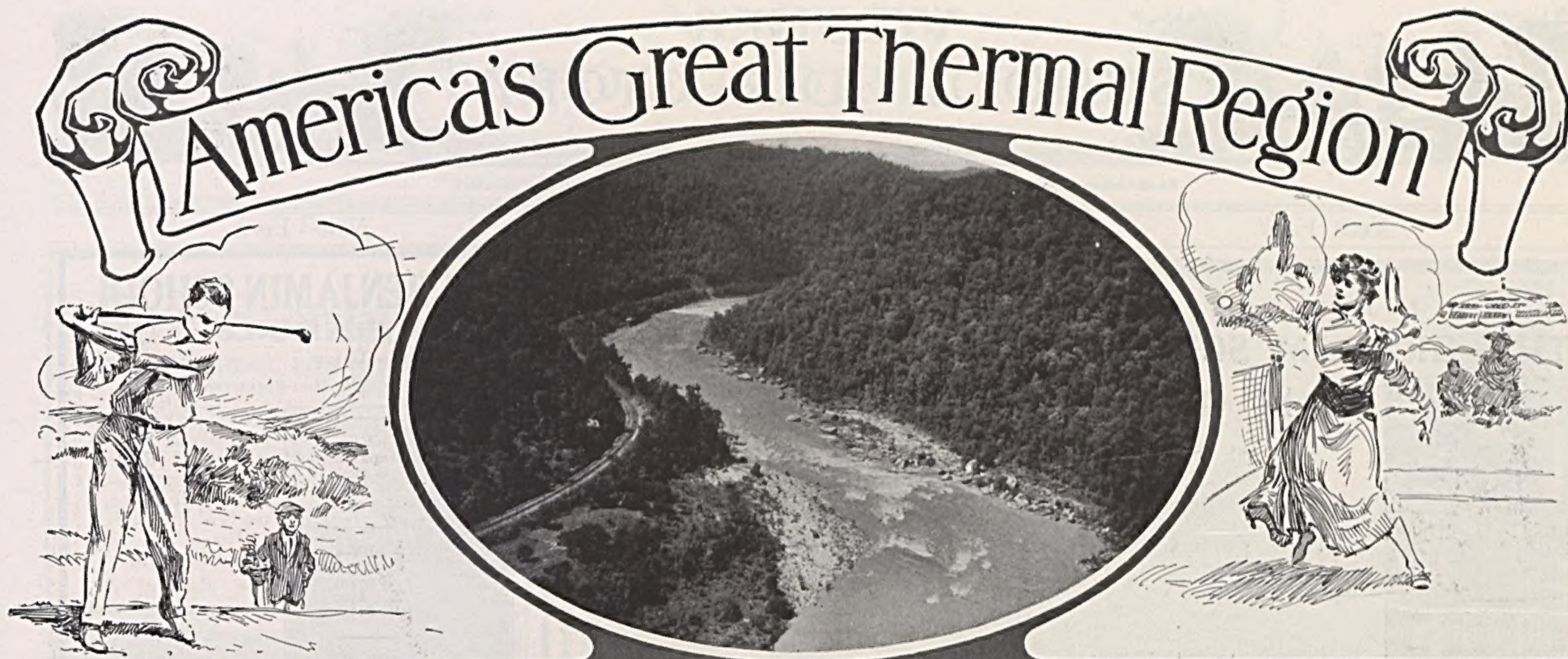
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In the Morning's Mail

On these pages are represented not only boarding and day schools, but institutions in nearly every branch of technical education. The mail each morning brings inquiries from readers about all sorts of schools—from riding academies to schools of interior decorating; secretarial schools to correspondence courses in dress-making. One woman writes:

"Through this department I selected my daughter's boarding school, and now I am asking you to help me find one for my son."

Another woman inquires for a finishing school where her daughters may specialize in secretarial work.

"Would like it to be within three hours of New York," she writes, "and in a good, healthful section of the country."

Then there is a letter from a reader in Massachusetts inquiring for a school of physical education in New York City, and one from a Texas woman who would like to take lessons in horseback riding in New York. These are only typical of what the mail brings every day.

If, in looking through these pages, you do not find exactly the kind of school you want, or you are hesitating between two or three schools, remember that Vogue is, at all times, willing to take your individual problem and treat it as its own. Vogue has investigated nearly five hundred of the best schools in America, and can advise on these with the authority of an expert and the reliability of a friend.

Write us as frankly and completely as possible the kind of school you desire. State what previous education your boy or girl has had, where you prefer the school to be located, how much you care to pay, and what is the object of his, or her, education.

VOGUE SCHOOL SERVICE
443 FOURTH AVENUE NEW YORK CITY

New York

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Broadly Non-Sectarian



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No matter how old the girl or how advanced her course, should she prove deficient in any of the vital, though elementary, subjects, such as grammar, writing, spelling, diction (both English and foreign) special instruction and care are given her in these.

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New York



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At the top of this page is shown a view of the Oaksmere grounds looking toward Long Island Sound. Here-with is shown the main residence building.

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Deverell School

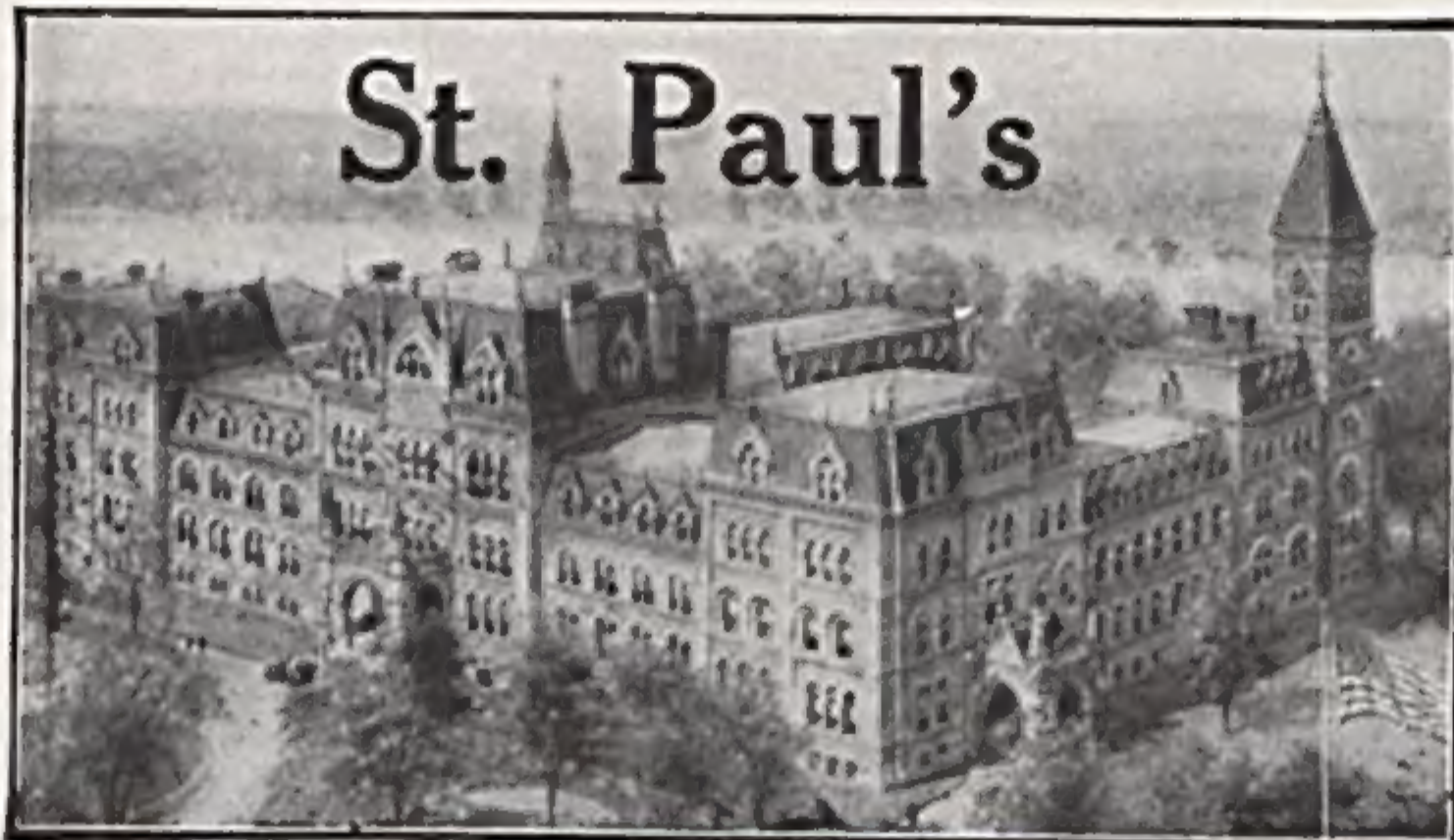
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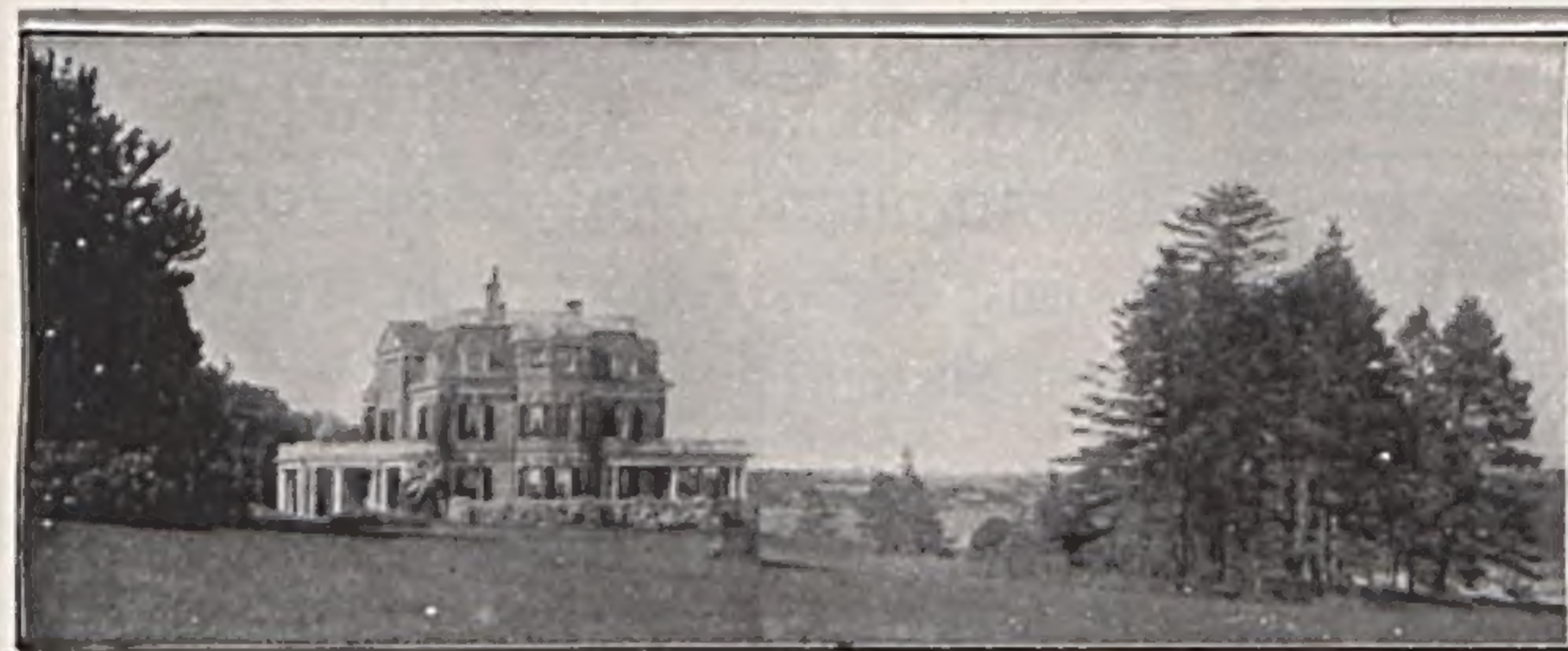
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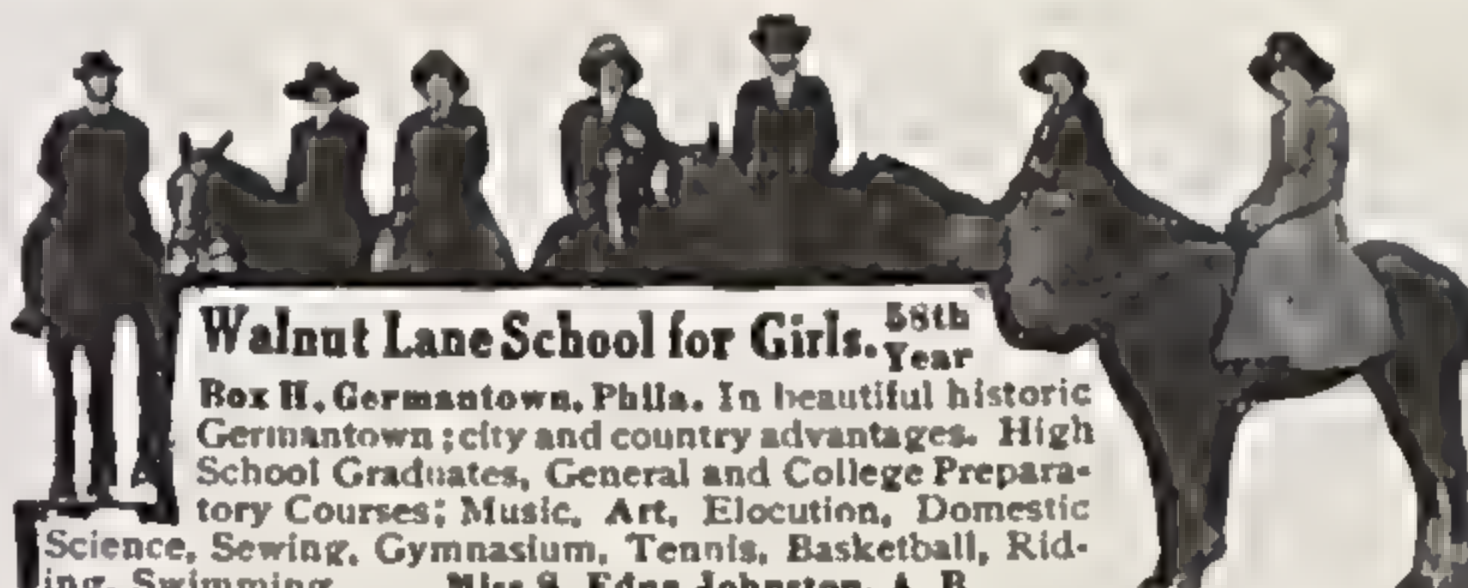
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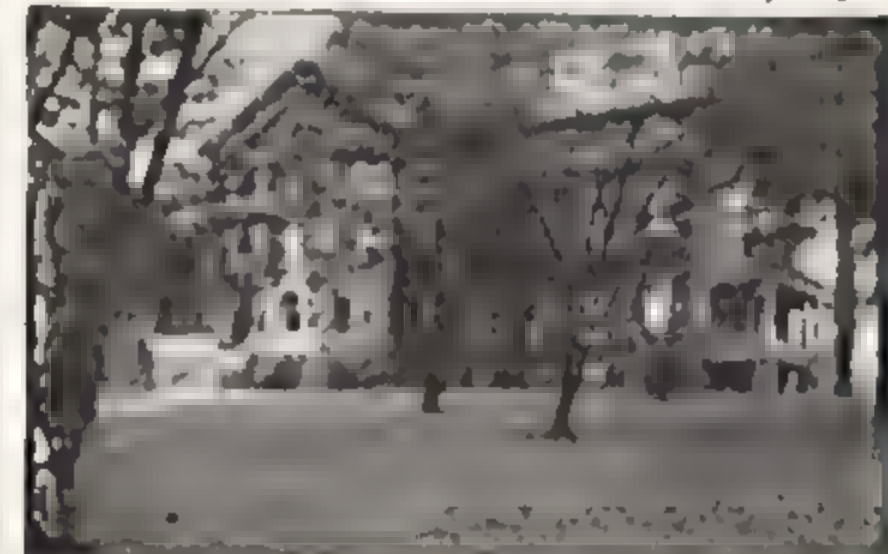
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Vogue Builds a Business In Six Months

Originally, Mme. Loie was a milliner. She had been educated in Paris and came to New York a few years ago to conduct a private class in designing.

Long before this, however, in her Paris days, it occurred to her that after all it was not quite necessary that women should come thousands of miles to buy their hats when they might learn how to make them at home. It was not until years afterward, when Mme. Loie was in New York, that she perfected her idea and had it patented.

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SHOPPERS' & BUYERS' GUIDE SERVICE
VOGUE 443 FOURTH AVENUE NEW YORK

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A classified list of business concerns which we recommend to the patronage of our readers

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DU
Bon Ton

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The full-color cover is by George Lepape, the brilliant young artist whom everybody calls the Beau Brummel of the Faubourgs. Then there are several double pages in color showing smartly-gowned folks arranged in groups entitled "Vichy," "Monte Carlo" and "Longchamp," a triumph of *haut art* illustration.

The *Gazette du Bon Ton* is on sale at all first-class news stands throughout America. Should your dealer by any chance be sold out, he will be glad to obtain copies for you from the American publisher. As the edition is not a large one it is best to order promptly.

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THE QUEEN OF SPAIN

A subscription to Vogue, dated June 2, was received through our London office from Her Majesty, the Queen of Spain.

KOBE, JAPAN

A resident of Kobe, Japan, when sending an order for patterns to the amount of \$6.75, writes: "You will appreciate my faith in Vogue patterns when I tell you that these are for my next winter's wardrobe and yet I expect to look quite modern," which evidently is intended to mean that Vogue's pattern service anticipates the new styles.

Vogue supplies patterns to fit every occasion, every purse, every taste, every age; simple house dresses, chic out-of-door suits; evening gowns; all with that same indefinable air of smartness which is characteristic of Vogue productions.

POSTER COVERS

Perhaps you are one of the many who have praised the dainty bits of color work Vogue is using for covers. Any of these, a charming decoration for a bungalow or a college girl's room, can now be had for ten cents. Printed on extra heavy paper, especially mounted for framing. Address, The Art Editor, 443 Fourth Avenue, New York City.

AN IDEA IN INDUSTRIAL ART

Vogue is in daily touch with many clever people, artists and others who assist in making Vogue attractive.

Some time ago it occurred to us that articles of interior and exterior decoration could be greatly improved in artistic quality and suggestions were solicited.

As a result there is now a new awning; a new form of lattice work for growing flowers; and a number of other things in hand which we shall tell you about and perhaps illustrate in a later number.

CONTENTS

VOGUE

JULY 15, 1915

VOL. 46. NO. 2
WHOLE NO. 1027

COVER DESIGN BY MARGARET BULL

SALES AND EXCHANGES - - - - -	2
MRS. PHILIP M. LYDIG—Photograph - - - - -	18
THE ARTS AND CRAFTS OF ENTERTAINING—Illustrated - - - - -	19-20
PARIS WITH ONE EYE ON FASHION—Illustrated - - - - -	21-23
THE PERTINENCE AND IMPERTINENCE OF PARASOLS—Illustrated - - - - -	24
THREE FROCKS OF A KIND FROM MME. GROULT—Illustrations - - - - -	25
THE SPORTS DISPORT IN FANCY DRESS—Illustrated - - - - -	26-27
THE PIPING ROCK RACES, WEATHER OR NO—Photographs - - - - -	28
WHEN THE DOG, THE HORSE, AND SOCIETY MEET—Photographs - - - - -	29
THREE NEW YORK DÉBUTANTES BECOME THREE NEW YORK BRIDES—Photographs - - - - -	30
BREAKFAST AS IT ISN'T—Illustrated - - - - -	31-32
TO LAY THE GOLDEN WEDDING FEAST—Illustrated - - - - -	32
REMEMBER ME TO GIUSEPPE BACCI—Illustrated - - - - -	33
MRS. W. WHITEWRIGHT WATSON—Photograph - - - - -	34
LAYING THE BROOM TO CIVIC HOUSEKEEPING—Editorial - - - - -	35
CAST: ROBERT E. JONES; MISS VOGUE—Illustrated - - - - -	36-37
AS SEEN BY HIM - - - - -	37
"ARMSEA HALL," THE NEWPORT RESIDENCE OF MR. CHARLES F. HOFFMAN—Photographs - - - - -	38-39
PARIS COUTURIÈRES AND THEIR DOGS—Photographs - - - - -	40
THE CROSS-LAWN BALLOON RACE—Illustrated - - - - -	41
THREE GOWNS AND A WRAP FROM PARIS—Illustrations - - - - -	42
SMART FADS FOR MIDSUMMER INCOMES—Illustrated - - - - -	43
SMART FASHIONS FOR LIMITED INCOMES—Illustrated - - - - -	44
MME. LANVIN IN BUSINESS HOURS—Illustrated - - - - -	45
VOGUE INTRODUCES THE POSTER TRELLIS—Illustrated - - - - -	46-47
THE CLUB DE VINGT DECORATES A SALLE DE DANSE—Illustrated - - - - -	48
THE USUAL SUMMER SHOW WITH THE USUAL PRETTY GIRL—Photographs - - - - -	49
A CORNER ON DRAMA—Illustrated - - - - -	50-51
HAND KERCHIEFS, HAND SPUN—FINE LINENS FROM VOSGES, FRANCE—Illustrated - - - - -	52-53
SEEN IN THE SHOPS—Illustrated - - - - -	54-55
VERY WIDE, VERY SHEER IS THE SUMMER HAT—Illustrations - - - - -	56
MODES THAT ARE AND MODES THAT WILL BE—GOWNS FROM PARIS—Photographs - - - - -	57
THE YOUNGER GENERATION—Illustrations - - - - -	58
THE TRAY AND WHAT GOES ON IT—Illustrated - - - - -	59
TO BE MAILED FROM THE COUNTRY HOUSE—Illustrated - - - - -	60
THE GUEST AT HOME IN THE GUEST-ROOM - - - - -	61
FOR THE HOSTESS - - - - -	61
WHAT THEY READ—Illustrated - - - - -	62
ON HER DRESSING-TABLE—Illustrated - - - - -	66
CLOVELLY THE CLIFF CLIMBER—Illustrated - - - - -	74
SOCIETY - - - - -	76
NOBLESSE OBLIGE—Illustrated - - - - -	78

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The next Vogue will be

A SPECIAL NUMBER

Dated August 1

A SPECIAL NUMBER

The August 1st issue of Vogue will be a Special Number, not the usual London and Paris seasons' number of previous years. The war is the reason. London and Paris and the watering places of Europe are not crowded with social activities. But this Special Number will give prominence to features from England and the Continent which are sure to be of exceptional interest at this time.



The cover of the August 1st issue was designed by E. M. A. Steinmetz, much of whose work has appeared before in Vogue

A FEW OF THE FEATURES

There will be an article on Paris showing something of the sunshine and the shadow—illustrated with a cluster of quaint cartoons.

There will be an illustrated article on the English Schools of Gardening, where so many girls work on farms and in gardens; the social aspects of the new régime of Lord Wimborne as Governor General of Ireland; the beautiful house of Whistler in London; an illustrated appreciation of Monna Delza, one of the chief ornaments of the French stage; and a page of English women who have made themselves a place in some field of art.

Helen Dryden has designed a page of half-modern, half-old-time negligées. There will be an acutely observant article on dress as a decorative art by Jeanne Parke, two full pages of accessories from the Paris shops—besides all the regular fashion departments.

Things dramatic include the reviews of the New York summer shows, an article on Bertha Bady, the French actress, a page of English actresses, as well as two pages of English women who have written successful plays.

It required only a sheaf of photographs of the month's brides and an account of the current sporting events to round out the Number. They are all here. And lest it should be forgotten that this summer Portugal celebrated an anniversary of her greatest poet, Clayton Hamilton has contributed a scholarly and pleasing biography on Camoëns, his aim and work.



M R S . P H I L I P M . L Y D I G

Mrs. Philip M. Lydig was Miss Rita de Acosta. She is very well-known in New York society, and is just as well-known in Paris, where she lived during the winter before the war broke out. Mrs. Lydig is an unusually beautiful and brilliant woman, a lover of the arts, and an especially earnest worker in the cause of the little newsboys



VOGUE



THE ARTS *and* CRAFTS of ENTERTAINING

EVER since the world emerged from chaos and became sufficiently populated to permit of people gathering together sociably, entertainments have been the order of the night. This makes the hostess's rule of "Do as you have not been done by" a formidable one, for in the course of one lifetime a hostess has had almost everything done to her that was ever conceived by any other hostess. However, a glance over what has been done in past ages and is still being done in the way of novel entertainments, may perhaps suggest something old enough to be new, or new enough not to be old in entertaining.

AS THE CAVE-DWELLERS DID IT

Beyond the fact that cave-dwellers lit fires and gathered around them, we seem to know nothing about their mode of entertaining themselves or others; and it would be difficult to guess what sort of entertainments were in vogue among them. A little later, however—in fact quite a little later—we hear of certain biblical cities that were very gay in their entertaining—so gay, indeed, as to make it advisable to exterminate the entire human race on that account. Do we not remember, also, the story of Samson on a very special occasion, when he trifled with pillars, spoiled a party, and evidently caused the hosts a great deal of annoyance? Don Juan, too, seems to have entertained in a strange way; guests of stone, we understand, took their places at his supper table. Much we hear of present day lavishness in entertaining, but it sinks into insignificance when compared to that of old Rome. Gladiatorial sports, banquets, dancing, music, and racing were all combined in one glorious entertainment, which often lasted days or weeks. Delicacies were conveyed from all known parts of the world, at tremendous expense, for one of those feasts. Nero's burning of Rome, too, was in the nature of a rare and unique entertainment. So whatever may be said of our extravagant entertainments nowadays, we are still far from the mark set us by the

A Survey of Past Entertainments, from Nero's Highly Effective Pyrotechnic Effort to the Latest Newport Fête, to Find Something Old Enough to Be New or New Enough Not to Be Old

By BARON DE MEYER

ancients, and it is as yet hardly to be expected that even our most enterprising hostess will bid her friends to a New York "fire-party," at which the guests are provided with replicas of Nero's famous emerald eye-glasses in order that they may view the conflagration at its best.

Yes, new entertainments must be planned, if our hostesses wish to rival the hospitality of the ancients. Chinese balls, harvest parties, and Trianon parties, are all things of the too recent past to be interesting; crinoline balls, as well, have been done to death. Though there are exceptionally artistic personalities in European society, European hostesses are, except on rare occasions, content to entertain their friends and to fulfill their social obligations, in much the way their friends entertain them. During the season, for instance, the great London hostesses entertain in their historical and stately mansions. These entertainments compare for dignity and reticence with the functions at court, where everything is done on a scale of magnificence and stateliness which never oversteps the bounds of royal simplicity.

NOT AS OTHER HOSTESSES

A state ball at Buckingham Palace is a really beautiful sight. Its effectiveness is principally achieved by its fine setting, its organization, and by the fact that the women wear their best gowns and jewels, and the men, their smartest uniforms. This spectacle takes the place of any elaborate display in the way of decorative schemes. This royal example is followed by most of the important hostesses, whose houses, although they are on a smaller scale, are equally beautiful as settings.

Amongst some of the great ladies who have

been most to the fore as hostesses during the last few years, are the Duchess of Devonshire at Devonshire House, the Duchess of Westminster at Grosvenor House, the Marchioness of Londonderry, and Lady Derby. One of the most prominent hostesses in London society, the Duchess of Sutherland, has almost entirely retired from

social life. The sale of Stafford House, and, shortly after that, the death of the Duke of Sutherland put an end to the proverbial hospitality dispensed by this beautiful great lady. Her salon was notable, even in London, a meeting place for every one of importance in society, politics, art, or even Bohemia.

Another important hostess, if, in a way, more exclusive, as she chooses her guests only from amongst her personal friends, is the Marchioness of Ripon. She is better known as the beautiful Lady de Grey, a courtesy title borne by her for many years. On a Sunday in June or July, one is sure to find at her lovely country seat, Coombe Court—only a few miles from town—the most charming people of the social and art worlds. Her house and gardens are a joy to all, as they contain only what is beautiful and in excellent taste.

The affairs given by Lady Ripon for her guests are usually made notable by the entertainment provided by one or the other of her friends at the time in England,—Paderewski, or Jean de Reszké, Melba, or Caruso, Pavlowa, or Nijinski. There never is any doubt that an invitation to her house means a perfect setting, and entertainment worthy of it. I shall always remember the first time I saw the then Lady de Grey. It was at the great fancy-dress ball given by the famous Louise, Duchess of Devonshire. Lady de Grey appeared as Aspasia, dazzlingly beautiful, and blazing with jewels.

This brings to my mind the fancy-dress ball type of entertainment so popular in England during the last ten years. Of late these balls have more and more taken the form of charity affairs, like the Shakespeare Ball in 1912, the Century Ball in 1913, and ever so many others. No great hostess has of late come forward to

organize private entertainments on such a grand scale as that on which these charity balls are planned. The famous Devonshire House Ball, Lady Warwick's Eighteenth Century Ball at Warwick Castle, and Mrs. Adair's Ball some eight or ten years ago, seem to be the most sensational fancy-dress balls given at private houses for many years.

Of course, there are occasionally entertainments of this kind given by minor hostesses. The most recent was given just a few days before war was declared, by a lady who, being an artist, planned the affair beautifully. The ball represented a masked fête in Venice, so the guests all wore dominoes. In the gardens, partly transformed into a lake, stood a bridge which led from the terrace of the house across to the farther grounds, where the ballroom was erected; gondolas filled with musicians provided music for the dances. The supper room, which was copied from a Paul Veronese painting in the Academy in Venice, provided seats for the guests on one side only of a horseshoe table covered in cloth of gold. The entertainment provided was a pantomime ballet, the members of which wore eighteenth century Longhi costumes in black, white, and yellow; all the figures of the Italian comedy were introduced. As war was declared immediately after this affair, it will certainly be remembered for many a year as the last elaborate entertainment provided by a London hostess.

THE DAYS OF NAPOLEON AND EUGÉNIE

As I was born in Paris, and passed most of my childhood in that city, I still dimly remember hearing of the gaieties and splendors at the Tuileries during the days of Napoleon III and of Eugénie. Beauty and elegance reigned; tableaux and charades were then at the height of their vogue, and such beauties as Madame de Castiglione, the Countess de Pourtalès, the witty and chic Princess de Metternich, and the Princess de Sagan, have remained proverbial. The war of 1870 dampened all this gaiety, and it was many years after, that the famous fancy-dress ball, given by the Princess de Léon, and quite recently the Persian ball of the Countess de Chabriand, brought back these gay memories of the sixties.

The ball given in Rome a year or two ago by Lady Rodd, the British ambassador's wife, has been the talk of all Europe. At that ball, the astounding and exotic Marchesa Casati created a sensation by appearing as the Sun Goddess in a costume created by Bakst. She was followed by two raven black Italian greyhounds. This same enchanting person organized in her palace on the Grand Canal in Venice, a wonder fête inspired by the beauty of the scenery. It took the guests back to the times of Tiepolo and Longhi. Tiger skins and costly rugs swept down

the marble steps right to the water's edge. The populace of Venice, though unbidden, assembled to gaze in wonder at the picturesque and gorgeous crowd, which, at midnight, stepped into gondolas and went to the Square of St. Mark, there to form processions and evoke, for a brief night, the splendors of the Piazza as it was in the days gone by.

AS IT HAS BEEN DONE AT NEWPORT

A great deal has been written and said about the wondrous parties and fêtes given in Newport in summers gone by. Those not privileged



The rule of the hostess, "Do as you have not been done by," was carefully heeded by the Marchesa Casati when she planned the wonderful Venetian Fête held several years ago in her palace on the Grand Canal in Venice

to be amongst the guests have shrugged their shoulders and expressed opinions not generally in favor of these entertainments. The criticism as to their unsuitability to the country has been made of many Newport entertainments. But then Newport is not country. It is a *ville d'eau* by the sea, and parties at Newport are on a magnificent scale. Yet, and this will seem surprising to many, I must say, that having had the opportunity of being present at some of the most brilliant of the parties of Newport, I have never had the impression of a too lavish display or of the vulgarity expressed by the spending of too much money. What do I care if a rose is so beautiful that necessarily it fetches a higher price at the florist's than does a more ordinary bloom? If the hostess has fortune enough not to have to consider expense, it would seem almost mean for her not to have

the most exquisite rose that could be coaxed to bloom. Naturally, the expenditure, if the problem is treated in this spirit, will be great, and as most of the guests know the value of things, they are not always able to separate the feeling of lavish expenditure from the purely artistic and aesthetic effects.

Parties in Newport, if well-conceived and carried out, should be among the most charming parties given, because Newport is naturally a lovely place; also, some of the summer homes are very fine, and this combination, including the splendid summer weather, which allows that a great deal of entertaining be done out of doors, produces a setting difficult to duplicate anywhere in the world.

MARBLE, RED ROSES, AND YELLOW IRIS

Though we are constantly discovering novelties and new schemes of decoration, nothing has, or ever will replace flowers, especially flowers in summer, at a period when an effect of profusion is comparatively easy to achieve. Let me recall the days when I myself gave parties in my London house. People were kind enough to say it looked unusually well on such occasions. I remember one concert, for instance, when the music room was especially well-decorated with flowers. It was a large room with marble walls and pillars, and a marble and mosaic floor. There were red damask hangings—sixteenth century Italian—and statuary let into the walls gave the atmosphere of classic Rome. Upon the occasion I have in mind, huge branches of golden laburnum hung all over the marble, like trees over a garden wall. Around the frieze, and very near the gold ceiling, heavy garlands composed of thousands of deep red roses, without a single green leaf, were festooned. From these festoons hung wreaths of yellow iris, which completed the scheme of red, gold, and white marble. It was very beautiful, and probably the best suited floral decoration I ever designed for this room.

BLACK, WHITE, AND FLOWERS FOR COLOR

On another occasion, when the room had been deprived of all its red hangings and left severely white, garlands of every known color and of every variety of garden flower were used to decorate the walls. The walls were a perfect chaos of color, but in spite of this, they presented a perfect, even if unusual harmony of blended tones; Nature's palette seems to have the knack of harmonizing even the most daring combinations. On high white marble pillars, large black Wedgwood vases—quite two or three feet high—afforded the necessary tones of contrast, and gave a classic atmosphere, as well as accentuated the wealth of gorgeous natural color on the walls.



At midnight the guests of the Marchesa Casati descended the marble steps of her palace and went by gondola to the Square of St. Mark



A legion of honor should be formed for the Red Cross dog; he goes to the front with the loyalty, the effectiveness, almost the intelligence of man. The duty of such dogs as these Belgian and Alsatian sheep-dogs is to search out the wounded, bring back the soldier's cap as "pièce d'identité," and then guide the attendant back to the wounded

PARIS WITH ONE EYE ON FASHION

Keeping One Eye Out for Zeppelins and the Other Discreetly on Shop Windows, the Parisienne Walks through the Rue de la Paix, on the Qui Vive for the New Mode



"Noli me tangere!" is the attitude of this bathing skirt to the water, and, like the war news, it retreats as far out of reach as it can. Violet taffeta in suit and cap are bound all about with white braid

THERE is something rather ironical in the idea of the English carrying wreaths of flowers to the statue of Jeanne d'Arc, as they did a few days ago. One remembers so well the tales of the historic occasion on which they carried fagots and piled them high about the living Maid.

The most imposing ceremonies took place in the rue des Pyramides, where Frémiet's statue—the famous equestrian statue of gilded bronze—was almost buried under garlands and bouquets of flowers. The British delegation contributed a great cross of white flowers, and a delegation of the Ligue des Patriotes, headed by M. Maurice Barrès, M. Galli, and Mlle. Déroulède, presented a palm with the inscription, *En Souvenir de Paul Déroulède*.

AGAINST A BACKGROUND OF WAR

For the last few days, Paris has worn an unwontedly placid air. With bright sunshine, quiet streets, happy children playing in the gardens, and the flutter of summery feminine finery in the allées of the Bois, one might almost fancy that the dove of peace brooded over the land. But always in the background there is the ominous humming of the aeroplanes, which has become as much a part of the daily life of Paris as the sound of the taxi. Day and night one may hear the motors purring overhead and see the small, fragile looking craft soaring above the clouds or swooping to a new point of observation.

In the Tuileries gardens children are sailing boats in the basin of the great fountain; but for some reason just now the boats all have sails of scarlet instead of the time-honored white. I suppose it is on account of the war. Some days ago in the Sentier de la Vertu small girls in full Alastian costumes—short red skirts, brief black bodices, white muslin chemisettes, and big Alastian bows—sold small French flags to every passer-by. It was the Journée Française, and not only in the Bois but in all the streets and gardens of Paris young girls, women, and



Not a skirt, dear no, but three ruffles to look like one below a ruffle that would have been one had it been longer. For the rest, the suit is dark blue taffeta shaped like a combination in one piece



Crisp tucked organdy and crisp black taffeta in the frock and organdy and black velvet in the hat—a tale in black and white entitled, "The Parisienne Unadorned, or Paris Wartime Clad"

boys with baskets of flags and medals attached to the French colors collected money for the aid of the nation. All day long coins were dropped into tin boxes painted with the tricolor, and the sums collected must have been more than generous.

TO EVERY CHARITY FÊTE ITS DAY

Almost every street has its public workroom and almost every workroom is sponsored by some prominent Frenchwoman. The charity sale of soldier dolls made by well-known French artists, the Journée Française du Secours National, which was held on Sunday at the Ritz, was organized by the Duchess d'Uzès, and from every point of view was a great success. Very popular were the miniature Turcos and the queer little charging "Poilus." Society girls presided at the booths, and the Ritz wore a more festive air than it has for many a day. The charming French garden was flooded with sunlight, so much sunlight that the careful attendants hastened to lower the awnings the instant that the guests appeared for the midday demi-tasse, and to wind the supporting ropes most securely around the wings of the defenseless stucco cupids which ornament the urns. From time to time the guests gazed curiously at the aeroplanes which were pursuing a hostile visitor, and then sipped their coffee with unconcern.

Several of the young women who had been selling dolls were entertained at luncheon by the Duchess de La Rochefoucauld, née Mitchell, and to illustrate the simplicity of dress in Paris in war-time I must mention that one of the young women wore a tailored suit of dark blue gabardine, with a blouse of white voile striped with wide bars of light tobacco brown. When she slipped off the jacket and tossed it across the back of her chair, I noticed that the blouse sleeves were long, with frills over the hand. The duchess wore a violet frock topped with hortensia chiffon, and even though the day was warm, a loose short wrap of violet velvet.

Mrs. William B. Leeds, who was a guest at another large luncheon party, was dressed in black, with a high-collared guimpe of white

tulle. She wore a single rope of large pearls. Her small hat was of black taffeta and tulle. The usual Ritz group of English officers was missing, and one lone man in khaki breakfasted at a small table in the middle of the room.

To the cry, "Vive la France," has been added the new one, "Vive l'Italie!" and to the tricolor and the other flags of the Allies has been added the green, white, and red flag of the new ally.

"L'ITALIE A MOBILISÉ"

At the opening of the wonderful new motion picture place which has been installed in the old Théâtre des Nouveautés on the Grands Boulevards, the performance was halted early in the evening, and on the screen appeared the message, "L'Italie mobilise aujourd'hui à six heures." The enthusiasm which followed was indescribable. The audience sprang to its feet and indulged in cheer after cheer, while the orchestra played the Italian national anthem. Ordinarily the celebration would have continued all night at the cafés, but now the Paris cafés close at half past ten, and the enthusiasm must perforce be bottled up until next day.

At Poccardi's, the best-known Italian restaurant on the boulevards, there was wild rejoicing,



A white organdy blouse has a tuck or two or three, and a bow to match the violet velvet one on the violet straw mushroom hat



Photograph by H. C. Ellis

Mme. Groult and Mlle. Hugette Dastry as they strolled in the Bois in costumes still fresh from the tissue-paper of Mme. Groult's atelier



Decorous—that is the word to describe the Parisienne's war frocks; and the newest of these are of black cloth like this one. Even the white rose dared not parade its green leaves

and the place was crowded with Italians who were going back directly to join the army. French and English officers, scattered here and there at the tables, joined in the cheering; the crowds in the streets mingled their shouts with the cheers. To all the "vivas" for the Allies was later added another; a man who stood quite near me, at the corner of the street, cried, "Vive les Etats Unis!"

The daily visits of the Taubes apparently have little effect upon the movements of the Parisienne, who shops, dines, and walks in the Bois much as usual. It is odd to see her wearing russet shoes, for she has always had a penchant for the paler colors—champagne or café au lait. Pale colored shoes are now passé, and many of the best-dressed women in Paris are wearing bright russet boots. The tops are of cloth or gabardine in a very light gray or beige shade, and the russet leather of the vamp straps the boot up the front. The smartest boots are laced, and laced directly up the middle front instead of in the back or on the outside or inside of the foot as they were laced earlier in the season. The laces match the leather in color, and are simply knotted at the top with long loops and flowing ends which are not always concealed by the skirt. At first glance this seems very untidy, but one soon grows accustomed to it.

THE SEVEN-LEAGUE STRIDE

One might think, to see them walk, that all Parisiennes were shod with "seven league" boots, for they walk with a most appalling stride. How they accomplish it in the high-heeled, short-vamped footgear of the hour, is a mystery—but they do. When the couturiers first gave us the wide skirt they meant that we should continue to walk with the short mincing step of the previous season, and to that end placed a narrow skirt under the wide one; but the Parisienne willed otherwise, kicked her pretty heels, and took to the long—the unlimited—stride like a duck to water.

With the advent of the extremely short skirt at the beginning of the season, the high-topped boot was smart, and the pump was considered

bad form; but when really hot weather descended upon Paris, the boot was voted very hot and uncomfortable, and during the last few days pumps and low shoes have appeared in great numbers. They are usually of patent leather or of silk with Louis XV or Spanish heels and are rendered rather inconspicuous by the fact that the stockings usually match them in color.

AS SEEN IN THE PARIS SHOPS

Most decorously gowned as to color, the Parisienne allows herself parasols of gorgeous hue, and small handbags of brilliant taffeta, which brighten wonderfully her nun-like garb. But there she draws the line; not even the hat is allowed a bit of gaiety of its own.

So far, hats are either black, dark blue, white, beige, or the shade which of old was known as garnet. Lately the *tête de nègre* hat of satin or taffeta has been worn somewhat, but this color has not appeared in straw. A favorite model is the broad hat with a crown of satin and a double drooping brim of tulle; each section of this brim is bound on the edge with a heavy black cord. Drooping very much on one side or the other, the brim veils the face coquettishly.

One of the smartest new frocks, sketched at the upper right on page 22, is of black cloth. A full short skirt flares beneath a little semifitted basque which fits the figure loosely and is open in a narrow V in front. A white rose with no green encircling leaves is placed high on the corsage at the side of the V and forms the only brightening touch, for the hat and shoes are black also.

Reminiscent of the Lanvin salons is the frock sketched at the upper left on page 22. This frock has a tucked top of white organdy, and a deep flounce of black taffeta. The hat is simple white organdy, untrimmed, with a black velvet crown.

Margaine-Lacroix has made the pretty flounced frock of black taffeta sketched at the lower right on this page. One blue and two white



No need to hurry to keep up with the mode has this costume of black satin and white silk. The bead batons on the turban are very popular; every Paris milliner cries, "I've le bâton!"



Blue serge is the mode, and blue serge it will be, and so hats begin to fall in line. This one is braid-bound, and stiffened about the crown with wire thread



Aubergine chiffon and taffeta, a huge taffeta rose to match, embroideries of dull blue green floss, and the art of Margaine-Lacroix; well mixed together these make a costume truly French

roses are pinned to the corsage at the waist-line, and the tiny vest and collar are trimmed with little pointed folds of muslin—the modish finish called *cocotte*. The brim of the small white faille hat turns up and then down, and is quite untrimmed. Another frock from Margaine-Lacroix, sketched at the lower left on this page, is of aubergine chiffon trimmed with narrow taffeta ruffles and set over an underskirt of aubergine pongee. A huge taffeta rose is posed at the waist-line, and bands of taffeta embroidered in blue green finish the frock.

MME. GROULT WALKS ABROAD

At the bottom of the preceding page is a snapshot taken of Mme. André Groult and Mlle. Iluguette Dastry as they were walking in the Bois. The charming summer dresses in which they are clad are two of the new Groult models and were photographed when making their first appearance outside the Groult ateliers. Eponge cloth of navy and white check is the material of the gown worn by Mlle. Dastry, at the right, and the trimmings are of taffeta in navy and white. The wide skirt is circular and an organdy guimpe with long sleeves lends the frock a summery touch; the flat white braiding on the navy taffeta girdle is the lingering farewell of the military trimming.

Mme. Groult's white serge coat is embroidered rather lavishly in navy blue silk. It has a loose serge belt which is tied in a flat bow at the side. The skirt of checked serge is box-plaited. A small navy blue cravat studded with a large pearl finishes the dainty muslin blouse worn under the smart white coat.

THE EXPOSITION OF TOYS

Miniature Parisiennes—dolls dressed by Jenny, Premet, Paquin, Lanvin, and all the leading couturiers of Paris—crowded a most attractive

booth at the Exposition des Jouets Français opened recently at the Femina, avenue des Champs-Élysées. The President of the French republic, who visited the exposition on the opening day, was very much interested in the collection of toys made by the convalescent soldiers—odd toys evidently fashioned of any material at hand. A couple of peasant dolls, for instance, were made of an old glove, two walnut shells, and one cork. A hospital attendant—a black man—had made a collection of insects from no other material than bits of palm leaves. Besides, there were marvelous mechanical toys, and a number of dolls representing the different Allies; these were dressed by Mme. Judith Gautier. I noticed that Italy, the newest Ally, was not yet represented in the little group.

I made the round of the booths with M. Simon, a French sculptor who has a studio at Dinard. M. Simon is much interested in the wounded soldiers and is teaching them to do wood-carving and other bits of artistic, salable work.

JUST CHARITY

Expositions and bazars are not so crowded nowadays with the one-time idle, curious throng. The few visitors, however, are intensely interested, and apparently intent upon but one thing—helping. Before the war, new "sensations" from the couturiers were often launched at charity bazars—as witness the pannier, Chéruit's greatest success. But from the standpoint of clothes, a charity fête is a desert drear, enlivened by not so much as a new feather. The one bright spot on the opening day of the Exposition des Jouets Français was a small hat of white satin, very smart in shape, bordered with blue beads, and trimmed with a white cockade centered with beads of the same bright color.

The waist-line favored by the Parisienne is slightly above that usually defined as "normal," and hips are apparently again in fashion—as they can shift like the sands.

(Continued on page 64)



Margaine-Lacroix and black taffeta—the two have met before, but never with greater success than in this flounced frock. The odd corsage bouquet is of one blue and two white roses

The PERTINENCE and IMPERTINENCE of PARASOLS

I MET Daisy Miller the other day. I happened to be passing through the Pincian Garden when I saw her, in one of those flummery dresses of hers, talking to the Italian with the beautiful face. He was holding her parasol. I could see only the adorable tip of her chin. Then she moved a little closer to him—he, still holding the parasol, let it rest on her shoulder—so that both their heads were hidden from me.

And then I knew that the end of Daisy Miller had come. Any too pretty girl who will flirt like that, in the affronted face of Rome, is quite undone. And you know what happened to Daisy in the end.

Really I believe that if it hadn't been for that same embroidered parasol and that huge fan that took its place of moonlight nights—if it hadn't been for those things and the general parasol-and-fanness of her whole character, there wouldn't have been that little alien grave near the wall of Rome.

That is what a fan or a parasol can do to a girl—oh, a pretty girl, of course.

And it can do much more to a man.

It's not pleasant to have a parasol aimed at

you. A parasol is frankly and admittedly a weapon of offense, and it should no more be handled carelessly than a Mannlicher rifle. Why the thing is likely to go off at any moment and kill some one! Of course, a novice never goes beyond the first few simple rules:—tapping it on the gravel—impatience; swinging it, closed, from a forefinger—indifference; holding it stiffly upright—disapproval,—and that sort of thing. But your finished coquette can express as many shadings of a shading of the thing she doesn't mean as there are whims in a second.

Every man has at least one parasol in his past. Mine was an amazing affair of chiffon, like a fall of apple blossoms, and it was carried nine times around a Devonshire rose garden; when, considering that its deadly work was done, it closed itself up and went into the house. And I found, what I had only vaguely suspected, that it was that nothing, that less than a nothing, that nothing of a nothing, that all afternoon had been giving forth the perfume of a thousand roses, the color of a hundred blushes, the sunshine of a whole brilliant world; for there was nothing of them left in the garden.

Then there was the affair of the green parasol.



A parasol is frankly a weapon of offense, and it should no more be handled carelessly than a rifle. Why the thing may go off at any moment and kill some one!



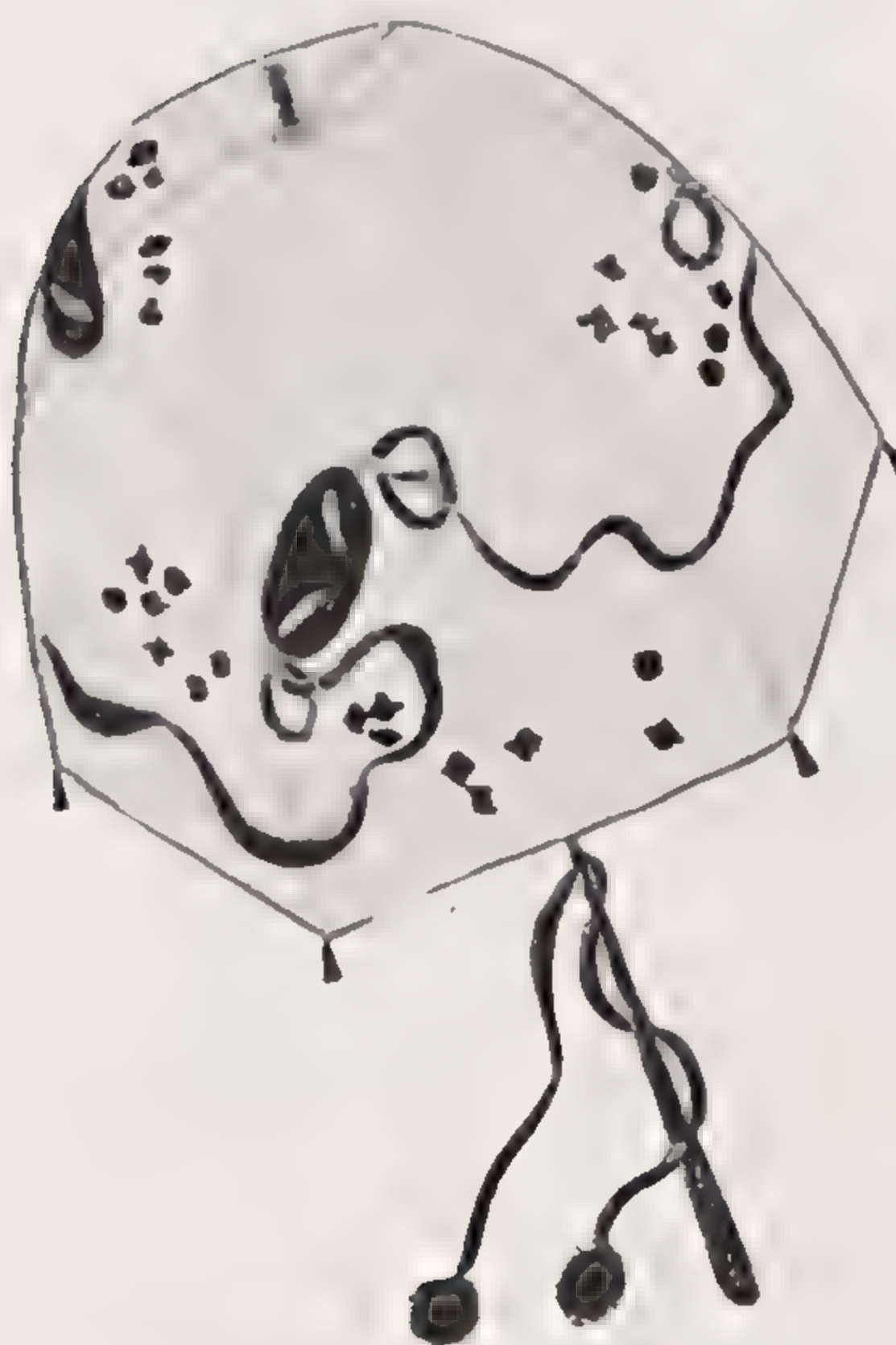
No matter what its impertinences, this parasol would always be square. Would it be prettiest with its ecru cover printed or embroidered or painted with flowers?



A bud that will never lily is green-sheathed, yellow-petaled,—tipped off with green balls and touched off with green tassels—a bit of coquetry to give points to a fan



Language is flat, stale, and unprofitable compared to a parasol; and it helps if the parasol is well-handled—in green—and of cream pongee, dripping with green tassels; parasols designed by Helen Dryden



A mask for whatever contretemps arises is offered by a parasol of white silk with an ebony handle, black velvet streamers and a scattering of black velvet confetti and masks



An affair of some moment is an inverted bowlful of cut flowers. The inside of the bowl is buff, and the outside is gaily striped; the handle is flowered to match

It had such a cocky way of tilting itself athwart a shoulder—that green parasol. And it could interrupt a profile at the most teasing angle. It knew to a discretion when to rise on a slipping smile and when to descend upon a maddening pout. And oh, but the things it could poke in the sand!—for that was at Deauville, you know. Parasols always do their deadliest work in the sand—or a gravel path will serve.

That was the parasol that jilted me for a younger son whose big brother was on at least six shortest-distances-between-two-points to the dogs—any one of them guaranteed to kill in a year or less.

Poor little green parasol! It never forgave that impossible person from the Gaiety (impossibly beautiful, I suppose it meant) for making a stodgily respectable married nobleman of that big brother. Just after it had committed the unwarranted indiscretion of getting itself married to that younger brother, too! I am quite sure it never flirted again.

Perhaps that was the most practised parasol I ever knew—and the most purposeful. It never lost consciousness for a moment. Other parasols,—well, they're apt to be a bit aimless and slipshod. Oh, indeed this parasol play is quite as nice a science in its way as is fencing.

"Monsieur," it nods, "sunlight is very yellow on yellow hair—and see, the pink shadow I make is very becoming to some chins."

You are indifferent?

Trailing a bit over one shoulder, it announces, "I am afraid I am a bit bored. Can't you do something to amuse me? Or shan't I expect to smile again till sundown?"

Riposte!

Suddenly on the qui vive, it recognizes an acquaintance. "Oh, here comes that jolly cane I met last week—with whom I flirted rather desperately; you remember? How fortunate—at just this stupid moment."

"Touchez!"

It bobs a welcome—up and down—so glad to see the bamboo cane. "You are going to the Leonard-Payne's garden party? How nice! Do let us all go together."

And it swoops 'way down between you and a perfectly radiant profile—of which the bamboo cane has the full benefit.

"Au coeur!"

Monsieur lies prostrate at her feet. And quite properly. He should have acquired some skill in this delicate art.

He falls without even a weapon in his hand.

MARIE BEYNON LYONS

THREE FROCKS of a KIND from MME. GROULT

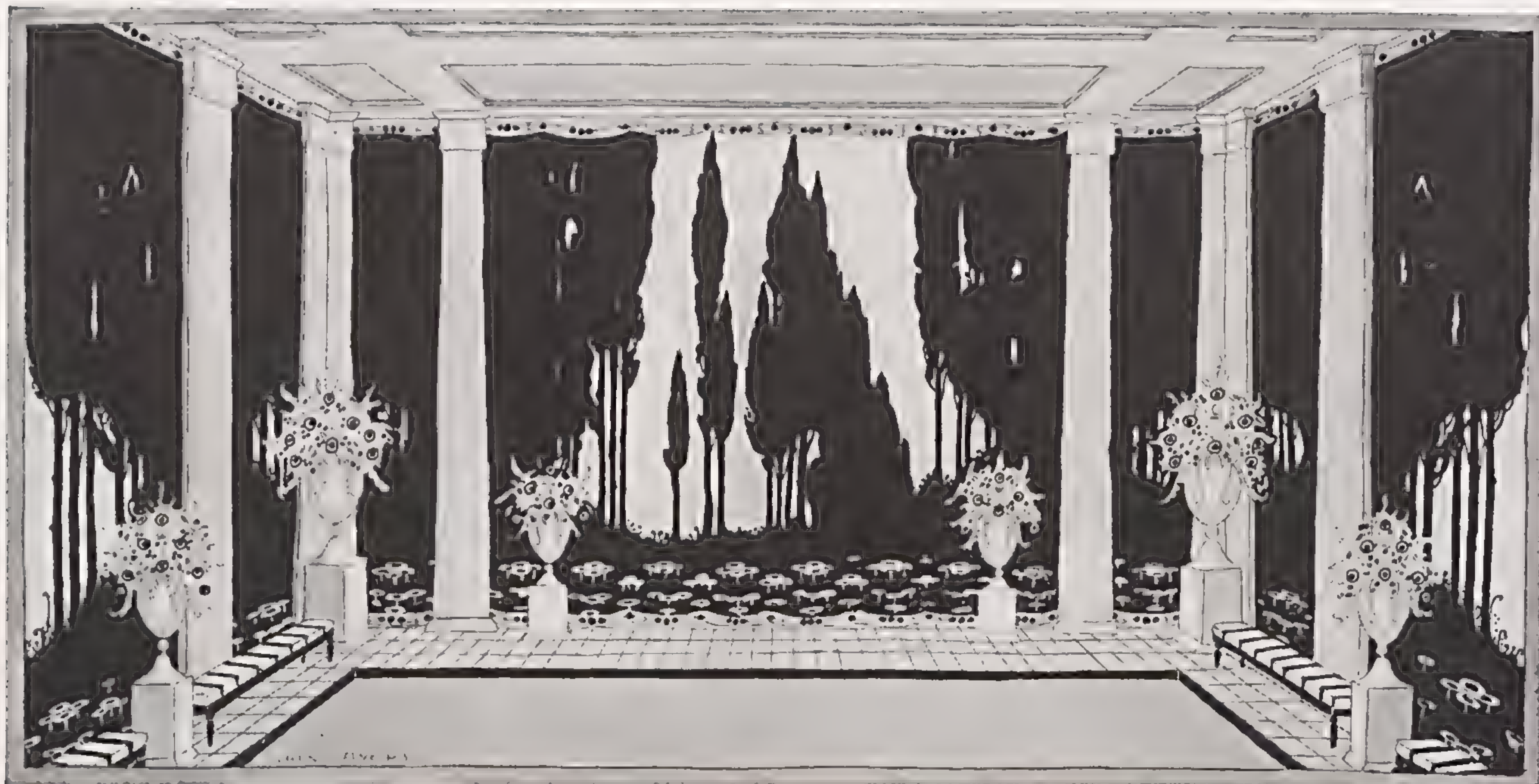


The maid below adopts the simple Groult coiffure and wears the quaintest of white muslin frocks with corsage and bands of Nattier blue taffeta and innumerable tabs of the latter material bobbing off the edge of the skirt and bodice and sleeves. The needed note of contrast is afforded by the wide black moiré girdle, and the smartly high white muslin yoke is becomingly bound with blue



Simple with a simplicity distinctly of the mode is a frock of "tête de nègre" charmeuse bound at every edge with blue silk and trimmed with a blue silk collar and steel ball buttons. Individuality is accomplished by means of an oddly placed ruffle on the skirt. About the crown of the black velvet hat, which is becomingly peeked to show the white lining, are prim white daisies

So well does Mme. Groult like her own creation, a charming little blue linen frock, that she herself wears it. Edgings of white braid fringed with blue mark the outline of skirt and bodice and emphasize the decorative value of the "sure-enough" pockets. A pretty touch is the pink handkerchief linen collar, and the blue straw hat with a ribbon band is quite in the picture



Asked to plan a ball and the room for it, the artist sighed just as any hostess would, thought a moment, and then designed a ball-room of black and white stenciling with black and white urns, gay flowers. The sports, tricked out in fancy dress, are to be the maskers

THE SPORTS DISPORT *in* FANCY DRESS

THERE is a moment in the thrilling novel of English life to-day when the house-party becomes so dull that the hero and heroine are in danger of settling down prematurely (for the story) into a prosaic married pair because the villain is too bored to villainize any more. Then the lovely chatelaine of the manor comes to the rescue and suggests a ball! At once every one is agog and things become delightfully complicated; the villain and villainess are aroused from their lethargy, and mystery and intrigue are once more rampant.

IN OLD AND MERRIE ENGLAND

Years ago, the county ball given at the seat of a nobleman was an affair so full of glory and honor and tradition that it is no wonder it died. At one end of the great ballroom was a platform raised for Earl and Lady Fitznoodle and their guests of honor, while the country squires and their dames, being only commoners, were relegated to the floor. The most prominent man present opened the ball with her Ladyship, and whether the honor was too overwhelming or the proportions of the lady as expansive as her lands, this honored guest usually required several juggles before he recovered from the glory thrust upon him.

To-day England is so democratic that this type of ball is rarely seen. Even at the castle, all the guests are, temporarily at least, on the same social level. The only ball that still keeps up old tradition is the ball held, perhaps at Christmastide, in the servants' hall. This affair the master and mistress and their guests attend for the first two dances, and then retire. The butler and housekeeper usually retire also; in the privacy of the "still room," safe from the eyes of footmen and maids, they can recover from the strain of having had to open the ball with their Lord- and Ladyship.

But as long as there are young hearts and light feet in any land, the fancy-dress ball will be the most popular form of entertainment. Rather curiously the term "ball" has become quite as obsolete in England as it has here. In England such an affair is now known as a "party"; here it is designated in the invitation as a "dance," whether three or four guests are to drop in for an informal one-step or it is to be an affair to which hundreds are asked. Newport has set the stamp of approval upon the dinner-dance, the

Given a Ballroom Black and White, Fill It with All the Sports Sportively Pictured Forth in Costume, and the Success of a Fancy Dress Ball Is Yours

thé dansant, and even the little dance in the morning.

But into every dance, no matter how small, the successful hostess endeavors to introduce some little touch or feature that will make it unusual.

For instance, last season, when that noted ball-giver, the late Mrs. Stuyvesant Fish, issued the invitations for her large annual dance, the guests were requested to appear in Chinese costume, and the result was most harmonious and picturesque. Great art is needed to plan a really large fancy-dress dance; to make it thoroughly successful some unified plan of costuming is practically essential. This also partly relieves the guests of originating costumes from the very beginning, for the general idea is suggested to them. The final effect is both more amusing and more artistic.

EACH GUEST AS HIS FAVORITE SPORT

Let us suggest to the world at large an "All-Sports Ball." Each sport would be represented by the costumes, the men to take the hardy masculine sports such as motoring, aeroplaning, Zeppelining, and baseball, and the women to take the gentler games—archery, battledore and shuttlecock, and skating. The man who is motor mad could wear above tights, a tunic-coat with long full sleeves—such a costume as the heralds of chivalry wore. Any color could be used that carried out the idea of the body of a motor-car; the tunic could be bordered with a tire, and a small tire could circle the shoulders below a stiff medieval shawl-collar. A tight racing cap should be worn with goggles, which may be worn up or over the eyes. A steering-wheel could be embroidered on the front of the tunic after the manner of an heraldic emblem. This costume could be extremely smart and amusing.

The angler might come representing his sport by a combination of blue, green, red, black, and white in long hose, trunks, and close jersey jacket, with trout embroidered or stenciled on the jacket and cap. A fishing-line and pole could be carried, and perhaps a net.

Diabolo, the pretty game that took Paris by storm a few years ago, lends itself well to another effective costume for a man, which might be carried out as suggested in the illustration at the top of page 27. A black velvet tunic is slashed with red velvet and edged with white swan's-down. The quaint red shawl-collar and the cap are edged with swan's-down, as well as the tops



A target for all eyes is an archery maid in black and white with the green of the wood in panniers and old-fashioned bodice

of the picturesque boots. This costume is sure to create interest, especially if, as he should, the wearer enters the ballroom deftly tossing a diabolo.

OF SKIPPING ROPES AND SPINNING TOPS

Of costumes for women there is no end. Take the skipping-rope costume at the lower right on this page. The girl who has the aplomb to skip into an assemblage in a dress of white organdy covered with figures in black velvet cut out and applied and connected by an embroidered or applied skipping-rope, would make the sensation of the evening. The coat may be of purple or apple green taffeta; a petticoat of ruffled tarlatan would make the skirt stand out in a manner stiff and quaint. The hair is caught into a net and held with a band of black velvet; the funny little hat topping the head-dress, the strapped slippers, the pantalets, these present a figure that has evidently just stepped out of *Godey's Ladies' Book*; or a daguerreotype.

A spinning-top frock such as is sketched at the lower left would be picturesque for the girl who is noted for her dancing. The full, short, tarlatan skirt is banded with red silk as are the long pantalets. The slippers are red. The bodice is wound with what simulates a black and white cord, which floats out at the side. This costume is topped with a round red and white cap tipped with a black aigret.

An archery costume such as is sketched on the preceding page would suit the demure maiden. The white tarlatan skirt is striped around and around with black taffeta to resemble a target, and bodice and panniers are of green taffeta. The hat is striped target-like, and a bow and arrows in a quiver complete the costume.

A most decorative skating frock could be easily devised. Transparent white chiffon could be fashioned into a short circular skirt, and a little Russian jacket all edged about with swan's-down; the transparent skirt should show beneath it white knickers edged with swan's-down.



Devil-on-two-sticks they sometimes call the game which this black and red and swan's-down gentleman personifies; diabolo sounds better. Costumes and ball-room planned by Claire Avery

A transparent muff on a wire foundation could be edged with the down, and balls of down might seem to fasten the coat. Collar and hat could be of black velvet, down-edged, and the black shoes could have white gaiters apparently fastened with buttons of down.

A girl might go as a golf ball; parallels and meridians to make a complete and perfect circle could be wired from shoulder to ankle. To a coarse net foundation over the light flexible boning a cotton top is sewed. After the cotton is securely sewed on, the ball is then marked for golf.

THE SETTING FOR THE PICTURE

A conventional ballroom would hardly be a suitable background for such costumes as these, and so the artist suggests covering the walls with white canvas stenciled with trees and flowers in black, as the picture on the preceding page suggests. The seats, the edge of the floor, and the pedestals and urns are all in black and white; color is given by filling these vases with blossoms of every hue. Who would not feel inspired to dance in such a scene? He were surely old or ill whose foot—or heart, would not beat faster in the midst of bright colors and gay music.

For invitations to such affairs as this, conservative hostesses have always used the engraved invitation on a double sheet enclosed in but one envelope. But the tendency to be practical and expeditious has countenanced the simplicity of an engraved card to be filled in by hand, thus: Mrs. John Brown requests the pleasure of (name) at an (entertainment) on (date and hour). A card of this kind may be used for practically all formal and informal affairs. For formal affairs, however, the invitation should be sent out earlier than for informal affairs, for in a place where invitations are many, three or four weeks' notice is necessary to give guests the opportunity to accept. If the affair is given in honor of some one, this may be written in the upper left-hand corner.



It takes art to spin a top; it takes greater art to be a top without being light-headed—and it can't be done without being red-headed if the top be a red cap with a red and white dress beneath



The Skipping-rope Girl comes skipping down the ballroom floor like a Kate Greenaway child in a purple taffeta coat and a crisp organdy skirt with children skipping around it and a wee speck of pantalet just showing beneath it

Four photographs copyrighted by the International News Service

Photograph by Paul Thompson



Mrs. William K. Vanderbilt, Jr., and Mr. Clarence W. Dolan, of Philadelphia, naturally took a more than passing interest in the event of the day, the winning by "Kintore" of the Whitney Memorial Steeplechase, a stake of \$3,000 given by Mr. Harry Payne Whitney



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With Mrs. William K. Vanderbilt, Sr., was Mr. Harry Payne Whitney, who, because of the death of his brother-in-law, Mr. Alfred G. Vanderbilt, had not been present at the late races



Mrs. Henry Rogers Winthrop, wife of the president of the Piping Rock Racing Association, and Mr. James B. Eustis were two to swell one of the largest crowds that has ever, in spite of the cold weather, attended a meeting at The Rock. Truly, racing comes into its own!



Mr. and Mrs. Herbert M. Harriman, because of the inconsiderate gale that blew this June day out of the east, forewent luncheon under the stately oaks but enjoyed it just as hugely by the crackling fire in the club-house lounge



Copyright by Underwood & Underwood.
Mrs. James B. Eustis took the intense interest she always takes in everything in the Piping Rock entries. Mrs. Eustis is one of the most smartly dressed women in any gathering in which she is



(Left) Mrs. James Gordon Douglas and Mr. Williams P. Burden. Like most of the other women on this June day, Mrs. Douglas wore furs
Mrs. Arthur Scott Burden watched the races with Mr. Henry Manning Sage. Weather, and popular favor approved of sports costumes

THE PIPING ROCK RACES ARE STILL

PIPING ROCK RACES, WEATHER OR NO

THERMOMETER, LOW; BAROMETER, LOW;

SPIRITS, HIGH; PLACE, LOCUST VALLEY

WHEN *the* DOG, *the* HORSE, and SOCIETY MEET

Copyright by the International News Service

Almost a thousand dogs and society to match gathered at the thirteenth annual show of the Ladies' Kennel Association of America, at Mineola June 3 and 4. Mrs. J. Henry Alexandre entered her wolfhound, "Alexis"



Photograph by Jessie Tarbox Beals

Miss Margaret Andrews with the team of Belray Beagles seen just to the left in the photograph, was a popular figure at Mineola; she was well fortified against cold June. With her is Mr. G. Oliver Iselin, Jr



Photograph by Jessie Tarbox Beals

Mrs. Jerome Bonapart entered, at the Mineola dog show, tiny "San Toy" in the Japanese spaniel class, which attracted much more attention of both judges and public than the size of the dogs would seem to warrant



Photograph by Paul Thompson

Mrs. Pierre L. Barbey and her son, and Mr. Albert E. Gallatin, as they watched the Tuxedo Horse Show. Mr. Gallatin is a well-known figure on the track, and was an eager spectator at the Belmont races



Photograph by Edwin Levick

Mrs. David Wagstaff won two classes in the Ladies' local saddle class at the Tuxedo Horse Show with her black gelding "Pointer," on which she is mounted. With "Creampuff" she took a second in the polo mounts



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Photograph by Rolly & Way

The Tuxedo Horse Show is always one of the most enjoyable of the year, partly because of the beautiful surroundings of the show and partly because it is always a Tuxedo society event. The photograph at the left was taken during the judging of the combination saddle and harness horses

At the Devon Horse Show in Pennsylvania; Mr. J. Stanley Reeve, Miss Alexandria Dolan, Miss Ellen M. Cassatt, Miss Rosalie Dolan, Mr. Malcolm Kline, and Miss Eugenia Cassatt backed up the winners with success, for this show is one of the greatest open air exhibitions in the world



Photograph by Marceau

Miss Vera Gordon Bloodgood, daughter of Mr. Hildreth Kennedy Bloodgood, is now Mrs. Charles Scribner, Jr. The bride wore a wedding gown of striped silver cloth; her veil of Brussels lace was a family heirloom. Mrs. J. Macy Willets, as her sister's matron of honor, wore a frock of orchid satin.

Grace Church was filled with guests at the wedding of Miss Emily Coe (upper right), elder daughter of Mr. Henry E. Coe, to Mr. Harley Lord Stowell, son of the late Calvin D. Stowell, of Utica. The bride's point appliqué veil was worn by her great-grandmother.

Two sisters of Miss Margaret Seton Porter, daughter of Mr. H. Hobart Porter, were her attendants at her wedding. Miss Katharine Porter was the bride's flower girl and Miss Dorothy Porter was maid of honor. The bride is now Mrs. J. Horton Ijams, still of New York. She was treasurer of the Junior League.



Photograph by Rochlitz

WITH THE NECESSARY AID OF OLD LACE AND

NEW ORANGE BLOSSOMS, THREE NEW YORK

DÉBUTANTES BECOME THREE NEW YORK BRIDES

BREAKFAST AS IT ISN'T

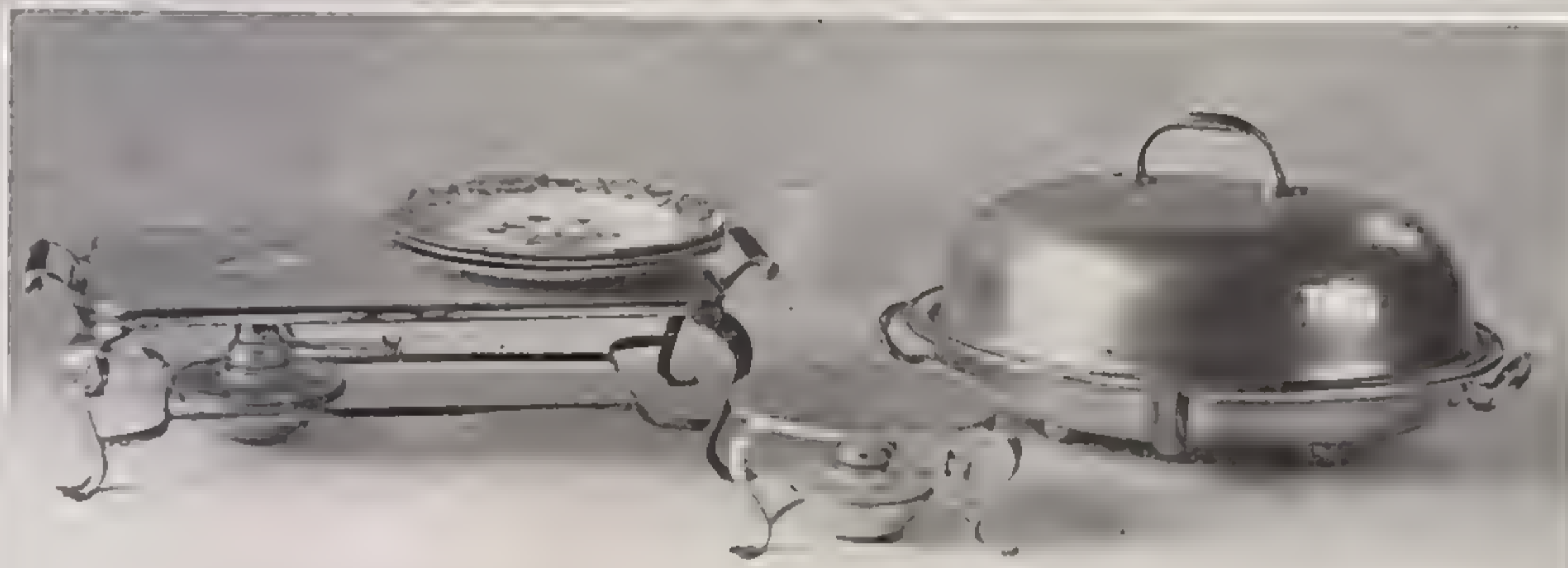
What Would a Guest More Than
the English Breakfast—Always
Ready, Always Hot, Self-Serv-
ing, Unscheduled, Solitary, Ideal

ONE of the most noticeable reforms in the entertaining of house-parties in America is to be found in the changed character of that rather critical meal known as "breakfast." It is a great test of friendship to expect a guest, before the day is well aired, to appear at a given hour and sit down with a large party, or with the family only—an equally trying experience for all concerned.

A BREAKFAST MADE FOR COMFORT

After all, one's guests, as well as oneself, are creatures of habit, and the mere fact that a certain breakfast hour is peculiar to the particular house at which the guests are staying does not make it a customary one for them. Also, the nervous strain of being punctual at breakfast, especially if one has had a European training, is such that the "bread and butter" letter to the hostess in whose house breakfast is always a set feast is penned to the vow of "never again." The hostess is hurt and the guest is obliged to

Hot plates are half the breakfast battle, so plate heaters in double or single size are almost indispensable. At the right are two sizes, in aluminum and electro plate. The hot-water dish is nickel, fitted inside with a plate in the blue onion design. These and pieces on sideboard on page 32 from Lewis & Conger



A sideboard reproduced in Sheraton design, a table to match, and a snowy two-yard-square cloth in Sheraton pattern are the setting for china in a gay blue gray floral pattern, and for silver and plate. A Sheffield plate dish with a cover and a strawberry compotier are not less lovely than the sterling silver Jefferson pattern service, the pepper and salt holders, the marmalade jar, and the toast rack. Sterling silver, Gorham Co.



Under a cream linen cozy worked with eyelets and inset with filet, coffee or tea would almost improve with standing. The English earthenware is most pleasing; its blue, green, and red oriental band is just gay and informal and trim enough for a breakfast table. The Sheffield fruit basket is roomy and graceful. The china and Sheffield plate on this and table at upper right are from Ovington Bros. Co.; cozy here and cloth at upper right from Walpole Bros., Inc.

start a career of white lies; but what would you? Unless the invited one is devoid of nerves and has the digestive organs of a rhinoceros, shall he submit again to customs that are discomforting?

Many Americans have been impressed with the simple solution of this problem on the Continent, where the smallest ménage is adapted to serving coffee and rolls on trays or little tables in the garden. The coffee is made at an early hour, so that the guest does not have to suffer tortures while waiting for a cup of this invigorating beverage. There is then time for a walk, in fact for any sport, before the more nourishing meal known on the Continent as "breakfast" is served. This second breakfast is served from half past eleven to half past twelve, and resembles luncheon as that meal is served in America. This is also an informal meal. In fact, on the Continent dinner is the only meal attended with ceremony.

WHERE GUESTS ARE GIVEN TRUE PLEASURE

The Duchess of Baden, who was one of the most noted hostesses in Europe, never expected to see her guests until the dinner, which was served in great state at night. Occasionally her majordomo would inform a guest that the duchess was driving that afternoon. This information was, in effect, a command which it gave the favored one much pleasure to obey. Other than this occasional invitation to drive, no demands were made upon guests during the twenty-four hours, except, of course, that they be present at dinner. Small guest-houses on the grounds surrounded the schloss, and here were assembled some of the most noted literati, musicians, and painters, in all Europe. Here they could work undisturbed to their hearts' content, or mingle with the other guests as they

chose. These grounds were so wonderful and restful that the old Emperor William used to spend most of his time there when taking the cure at Baden. One end of the grounds was always guarded in the morning, so that this worthy monarch could take his exercise away from the public eye.

BUT TO RETURN TO THE BREAKFAST

But to return to the breakfast: it is in the English country house that one learns of a plan for serving this meal in the dining-room and yet arranging the affair so that the guests need not all assemble at one hour, and so that the ménage is not turned into a veritable restaurant, either. This is accomplished by serving breakfast on a series of hot-water dishes, or metal dishes on alcohol stoves. Devices of all kinds are used to make it possible to have hot food without the constant attendance of the servants. Besides the hot-water plates and the alcohol lamps to keep the prepared dishes warm, there is the coffee percolator, a hot-water kettle for brewing the tea, and an egg boiler to cook eggs to suit each individual taste. A cozy protects the teapot, the dish for the muffins is covered, and the kidneys, the bacon, the broiled fish, and all such food are served in dishes that retain their heat by means of hot-water plates or by being placed over alcohol lamps.

WITH DETAILS ABOVE REPROACH

Where breakfast is served in this way, the table is set with great simplicity. A special breakfast china is used that is not as ornate as dinner china. There are charming designs in English china for this purpose.

The napery is not only above reproach, but should harmonize with the period of the room or furniture. For instance, the illustration at the upper right on page 31 shows a delightful reproduction of a Sheraton table and sideboard, and the cloth used is a damask in a Sheraton design. Silver may be found in designs of all



The chafing-dish that sets solidly on wood is a real boon; this one has base, legs, handles, and top of mission wood. In the middle is a silver-plated coffee percolator that needs no recommendation. At the right is an alcohol egg boiler for six eggs; in one side the eggs achieve a two-minute doneness, in the other, a three; table at upper right, page 31, and this sideboard from Lord & Taylor

periods now, and it adds much to the pleasantness of the picture to have the silver harmonize with the furniture. In English country houses, a large tray with all things needful for making the tea or coffee is placed at one end of the table. On the sideboard the hot dishes, the cold

joints, and the game pies, for which the English chef is noted, are usually ranged. The guests come down in the most delightfully informal way, wait on themselves, or each other, and thus add zest to their perhaps jaded appetites. Extra silver and plates are found on side tables.

TO LAY THE GOLDEN WEDDING FEAST

THE golden wedding is a beautiful celebration, and one which, being not altogether tradition-bound, is open to innovations. The most notable golden wedding celebrated in recent years in America was that of Mr. and Mrs. Joseph Choate, which took place at their country place in Stockbridge and was the talk of the countryside for many days as much by reason of the beauty of the picture it presented as for the distinguished assemblage it gathered.

IN THE NEW ART OF DECORATION

Usually the endeavor is to make the golden wedding celebration as much like the original wedding as possible. But this is sometimes rather difficult; and then, too, the white flowers and the general setting for the marriage of two young people does not seem quite rich enough in color and tone to form a background to this function.

Of late years there has been an increasing tendency, noticeable first on the stage and now apparent in the decorations for all forms of entertaining, for art to run into a riot of glowing colors and combinations of color. The last stronghold to yield to this new decorative idea is, perhaps, the decoration for entertainments.

This new art is not incompatible with old

Gay, as Befits the Occasion; Rich in Color, as a Fitting Symbol; Simple, as Suits with Good Taste—the Table for the Golden Wedding Feast Is Laid by Junius Cravens

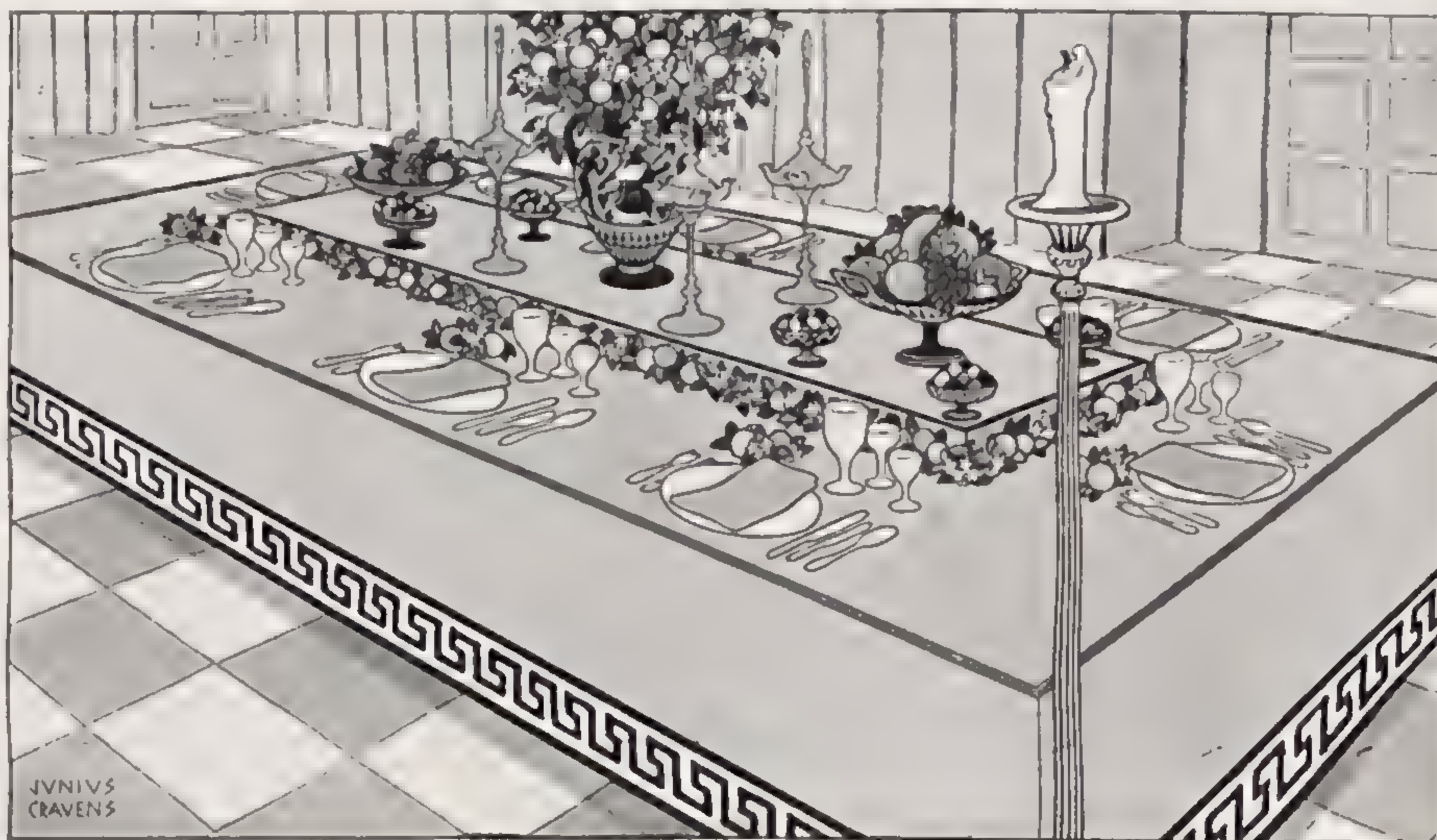
traditions. Indeed, that there is still excuse for tradition and orange blossoms is proved by Mr. Junius Cravens, the artist who has planned the decorations for a golden wedding supper. Mr. Cravens' idea is illustrated at the bottom of the page. In the first place, he employs a long table with a slightly raised platform built upon it. The table is covered with a cloth of creamy unbleached linen bordered at the edge with a fretwork of black. Above this border there is a

Etruscan urn filled with dwarf oranges and orange blossoms is used as a centerpiece upon this platform. Four Roman lamps of brass, supplied with oil and wicks to give small points of light are placed upon the platform.

GRECIAN AND CLASSIC THROUGHOUT

At each end of the platform stands a bowl of fruit—oranges, pomegranates, grapes, apples and other fruits of rich and glowing colors. For these bowls the Greek kylix shape is best, as this shape is graceful and lends itself prettily to table use. On a long table other urns of oranges and blossoms may be introduced, but the effect of the complete table should be plain almost to the point of bareness.

To set this table, any plain white, white and gold, or plain colored ware may be used. At each plate is a place-card and a sprig of orange blossoms. As for the room itself, it may be made a charming setting for this table if the walls are hung in some fabric of a neutral tone. Tall candelabras stand on the floor.



Rich unbleached linen bordered in black covers a long table with a raised platform banked with the tiny yellow globes and deep green leaves of dwarf oranges and set with fruits in rich colors, with four Roman lamps, and with an Etruscan urn filled with orange blossoms

REMEMBER ME TO GIUSEPPE BACCI

For in the Presence of a Great Art,
in a Hill-town in Tuscany, My
Guide Giuseppe and I Discovered
Ourselves to Be, Both of Us, Guides

By CLAYTON HAMILTON

Illustrations by E. C. Peixotto

THERE is a towered town high in the hills of Tuscany that is sweetly named San Gimignano delle Belle Torre. You must not neglect to go there when next you are in Florence or Siena. If you go within a year or two—before he has grown up and gone away—you will meet Giuseppe Bacci; and, in that case, I wish that you would tell him that I have not forgotten him.

I left Siena at day-break, in order to drive through the undulous valleys before the sun had kissed away the coolness of the morning. My

come to a city where not a building has been raised for centuries. You travel out of yourself not only in space but also in time. You forget that there are things in the world that are named with hybrid compounds from the Greek; and the hurly-burly of modernity in your inward ears is exchanged for a remembered rumor of manlier contentions.

I MEET GIUSEPPE AND SURRENDER

I was meditating in this medieval manner, and was just on the point of imagining that I was my own ancestor, when Giuseppe Bacci came running down the road and made me modern once again. He was a healthy boy of seventeen or thereabouts, with legs that were beginning to be long. The breeze blew through his hair as he ran toward me, waving his cap in his hand; and when he drew nearer, I noticed that he had eyes and a smile, and liked him for them both. Of course I beckoned to him.

The horse never paused in his singular head-long heave; but Giuseppe scrambled lithely into the back of the carriage. "You like the drive?" I asked him, in Italian.

"Pas ça, m'sieu," he answered, in the strangest of Italianated French, "ma j'veux vous faire la guide,—far' la guida,—comprenez—?"

"Speak to me in your own language, and I shall understand you better," I replied, in French. —If I had known Giuseppe then as I learned to know him later on, I should not have made this answer for the world.

"Very well," he said, in Italian, "But you must speak to me in French."

"Why?"
"Because I want to learn to speak it better. And it is so seldom that a Frenchman comes here, you know."

AND NOW—A FRENCHMAN

I am sure that I must have a composite countenance; for at various times I have been suspected of coming from the four corners of the earth. In Verona I was taken for a German,—in Siena, for a Lombardian,—and a Roman sculptor took me for a Pole. So in the present case I accepted my denationalization without a qualm; and thereafter we talked bi-lingually—Giuseppe in Italian, I in French.

He repeated his request to be my guide. Now, I have always maintained that in traveling,—as in religion,—every man should be his own guide. As a rule, I have no use for professional intruders: they grate upon your nerves, like Grand Hotels and first-class railway carriages; they are nearly as bothersome as the ponderous remarks that Baedeker quotes from somebody or other concerning your favorite paintings. But there are times when the best of principles must be foregone. Giuseppe had eyes; and by this time I had noticed that he had a voice. Therefore I surrendered.

"As a city set on a hill can not be hid" so can not many-towered San Gimignano be concealed from those who hunger and thirst for the old and the unchanged; only by the alchemy of passing centuries has it been changed

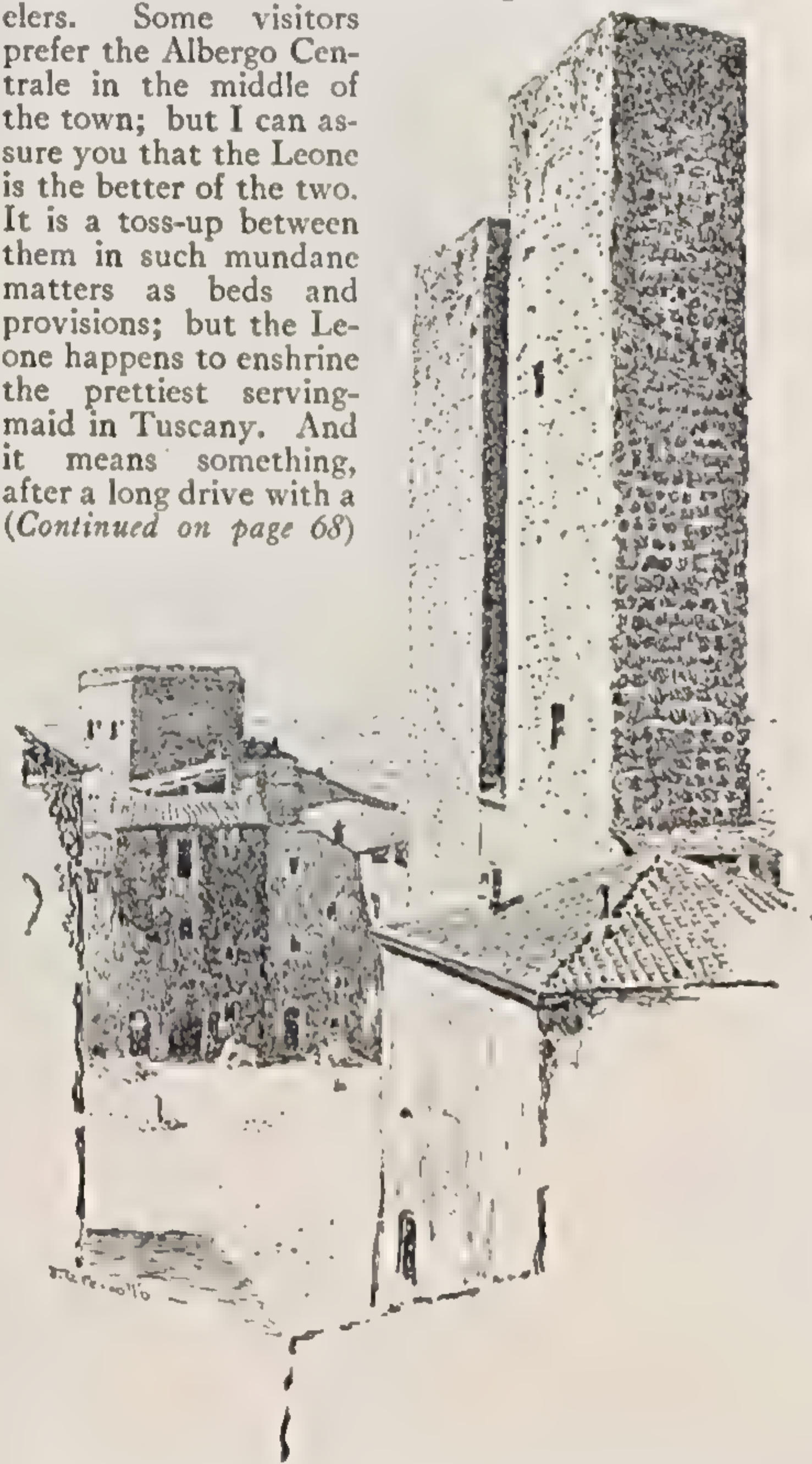
"Take me wherever you will," said I; and Giuseppe smiled back happily.

He took me first to the Leone Bianco,—a little tavern just within the city gate. I must tell you that there are two taverns in San Gimignano, that divide between them the allegiance of travelers. Some visitors prefer the Albergo Centrale in the middle of the town; but I can assure you that the Leone is the better of the two. It is a toss-up between them in such mundane matters as beds and provisions; but the Leone happens to enshrine the prettiest serving-maid in Tuscany. And it means something, after a long drive with a
(Continued on page 68)



With the pleasant indolence of the south countries of Europe, people gather about ancient wells to gossip and to barter, unmindful that the world runs by

driver was one of those calm prosaic persons that it is comfortable to have about when things are wonderful; and when we rounded a shoulder of hill and came into sight of the town of towers, he merely grunted a guttural "Ecco!" and whipped his horse into a curious humping of the haunches. Thus we see-sawed up the road, while I sat back and watched the huddle of sun-burned buildings grow dominant with their growing nearness. The town seemed a part of the hill that it crowned, rock-girt with ancient battlemented walls. It had fallen into long and aged decay. The fifty towers that were piled up by warring families in the days of Guelf and Ghibelline, had crumbled to a scant thirteen; and the pride that made San Gimignano overweening in the centuries that were, had blown away like dust upon the wind. Yet the town was merely fallen, and not,—like many others,—despoiled by change. The destructive flood of renovation had swept along the valley with the railroad from Empoli to Siena; but San Gimignano had stood apart upon its hill eight miles away, and was thus left islanded in age. It means much to



Though time has crumbled the fifty towers to thirteen, the Twin Towers still stand, outlined sharply against the bright blue of the Italian sky



Copyright, 1915, by Campbell Photo. Co.

MRS. W. WHITEWRIGHT WATSON

Mrs. Watson, who until June 3 was Miss Beatrice Burrill, is the younger daughter of Mr. Edward Livingston Burrill; she was married in the chantry of St. Bartholomew's Church, New York. The bridegroom is the only son of Mr. Walter Watson

LAYING *the* BROOM to CIVIC HOUSEKEEPING

Remarks on Untidiness as One of the Seven Deadly Sins,
with the Conclusion That the United States Is as
Deadly a Sinner in This Respect as Unwashed Africa

A BRITON, one who knows us better than does Bernard Shaw, felt after much going up and down our land that our national motto was, "Let her go at that." We are the most slovenly of great civilized nations. Almost everywhere we tolerate a public display of rubbish that in other lands would be kept out of sight and economically consumed, while the ordinary citizen casts into the public streets crumpled newspapers, half-smoked cigars, torn-up letters—any worthless and unsightly thing that he finds for the moment a burden. Worse than all this, though perhaps because of all this, our governments, whether municipal, state, or federal, utterly fail to set the public an example of neatness and cleanliness in the maintenance of governmental premises. There are a few towns in New England where streets are clean, public parks well kept, and official buildings scrupulously neat. For the most part, however, in spite of millions and tens of millions spent upon vast buildings in state capitals and elsewhere, the minor official business of government is conducted on premises often shabby, sometimes dirty, and now and then actually squalid. Men are asked to volunteer for military service with the United States in dingy, forlorn structures such as no self-respecting citizen would care to visit, yet almost the first rule of military department is neatness. The internal revenue of the United States is sometimes collected in offices that would shame a Central American republic. Thousands of post offices are housed in premises foul, dark, inconvenient, and forbidding, and even in great cities post office corridors are seldom clean and are sometimes filthy.

THIS would be a different country if every office building of the United States government, however humble, was a pattern of neatness. The federal government could compass this at small expense, and it owes it to the people whose creature it is. It was said that when John Quincy Adams came to the presidency he found the White House grounds in a state of shabbiness like that of a neglected Virginia plantation. He left the premises looking like a well-kept New England homestead. The White House is now almost a palace, and its furnishing and decoration bear the authentic marks of a sure and fine taste, but even yet some of the many public parks of Washington show signs of neglect, and thus bear testimony to our indifference to public neatness. If the federal government would tolerate no such neglect at Washington, or in its office buildings in great cities, or in its post offices in remote villages, things would change. The word has but to go forth from Washington, and a reform could be accomplished in three months.

ANY American who has visited The Hague will testify that Queen Wilhelmina's charming little capital is cleaner an hour before the daily street cleansing begins than almost any American city an hour after the cleansing has been done. Yet the chief street cleanser of The Hague receives but \$2,500 a year, and the four men second in command have each but \$750 a year. But the government of The Hague is animated with the spirit of the ruthlessly clean Dutch housewives, those traditional haters of dirt and disarray, and the public servant who would permit his official premises to fall into slovenly disorder would have to reckon with the domestic ruler of his days at home. The women of America could well insist that public places be examples of civic comeliness. Such a demand would meet with favorable response at Washington and in every city and town, and the word of authority would go forth that naught but the best civic housekeeping be tolerated. If the federal government, which now and then brings cleanliness and health to foreign pest-ridden cities of the tropics, which teaches us how to keep well, how to cultivate our farms, forests, and gardens, and how to guard against noxious germs and insects, should set us everywhere an example of neatness and order, a hundred million people would be speedily educated.





*The dolls that
Jones made. See
opposite page*

CAST: ROBERT E. JONES; MISS VOGUE



MR. JONES

THE perfect gown is something gay, something ephemeral, fragile like a butterfly, or a bubble, or—

MISS VOGUE

But,—but Mr. Jones—

MR. JONES

—something conceived in an instant of inspiration, put together in an hour; something worn for an hour, cast aside with the mood or the occasion that inspired it—

MISS VOGUE

But if each of my costumes were to be cast aside like Cinderella's when my hour had struck, I blush to think what would happen should my wits fail at the last moment to furnish me with a new design for the next hour.

MR. JONES

Could you not wear smocks in the interims of your imagination? For the rest, it seems to me that a wardrobe should be merely a collection of sketches—

MISS VOGUE

Why, Mr. Jones!

MR. JONES

—a series of beginnings, indications, daring ar-

rangements of black and white or of vivid colors—sharp, fresh.

MISS VOGUE

Your suggestions are delightfully original, but dare you work them out? Suppose I ask you to design a series of costumes for myself and my friends?

MR. JONES

I pray you, do not. Since I made the stage-settings for Mr. Granville Barker's production of "The Man Who Married a Dumb Wife," I have been over-worked; I am tired. But I'll tell you what I will do. To visu-



Preliminary sketches for dolls
(See opposite page)

alize my philosophy, I'll make you some paper dolls with costumes you can reproduce and wear in a whimsical moment.

MISS VOGUE

Paper dolls? What a picturesque fancy! How do you make them?

MR. JONES

I just make them. I twist pieces of black and white tissue paper in my hands so—and so—until it is a sort of pulp to form the bodies of the dolls; I pose the dolls on tiny wires so I can bend them this way and that. Then I twist more paper—this way—and this way—and glue it on that way—and there you are.

MISS VOGUE

Indeed. If you make me some paper dolls I shall not only copy them for myself, but I shall photograph them as suggestions to my friends for fancy-dress costumes.

MR. JONES

No sooner said than done; I will hie me home and make them at once. But remember, they are made especially for you, and I never intend to make any more. A great grown man like me playing at paper dolls! Oh, no, I must never do it again.

A S S E E N b y H I M

I HAVE been quite a traveler, for midsummer, although I have not taken any long voyages. I must even confess that I have not gone over the Rockies to the Exposition. I never go to such affairs. However, the trip is a wonderful one, and to go by the Panama Canal seems almost a duty to this our country.

As usual, August will find me on the water; I always feel the need of rest and isolation at this time, and so I ask the same party of friends year after year to spend August with me on my yacht. We are a little group of four or five, we thoroughly understand each other, and there is no effort to try to entertain, although my guests are always at liberty to take all manner of excursions that may occur to them. In fact, this year I am going to desert them, and make a brief stay with a hermit friend who has chosen to locate his cave on the banks of a New Hampshire river which flows into a broad bay; I can anchor my yacht a short distance from his retreat and take a yawl to reach the wharf at the foot of his place. In the meantime, my guests may scatter about as they will and make visits to any number of gay resorts.

As a party of my friends and myself steamed up the East River, the other day—I believe "steamed" is now the proper expression—we passed the trig motor yacht of one of my neighbors. He also takes his summer solace on the sea.

MR. MY NEIGHBOR'S GARDEN

This man is representative of a class of business men who have much interest for me. He is in business—some wholesale or brokerage business, an eminently respectable profession that gives him a certain desirable position in society. His income is a tidy one, and his home is not far from my Long Island place. In all, this neighbor of mine, whose house I am obliged to pass when I run up to the station or go to town or stroll about on a pleasant afternoon, possesses, altogether, hardly more than an acre of land on Long Island. In a way, his property is like the pasteboard toys representing trim villas and their flower plots which are so beautifully made now for children.

For those of us who for years have ordered formal gardens, English parks, and what not,

Taking Note of Mr. My Neighbor's Flowery Kingdom, Presided Over by an Oriental—Comparing the Social Climbers of Long Island Gardens to Those of Manhattan Island

my neighbor's place is an example of which we should take note. I often stop and talk to him, for I never pass by there but there seems to be something new in the marvelous little place. Indeed, some one has told me that Mr. and Mrs. My Neighbor have made a pet of their home, and that they lavish all their affection on the care of it. The result of this "petting" is delightful as to house, garden, and all. But I am practically going to skip the garden part of this petted establishment.

MR. MY NEIGHBOR'S GARAGE

Mr. My Neighbor has two motors—the best makes, because he believes in the best things and will have nothing else about him, although he is a wonderful economist. For the motors, he has built, this year, a garage that is not only practical but plays up to the architecture of his house. The cottage—we would really call his house that—is a simple copy of a two-storied colonial home with a semi-sloping roof, gray stucco walls, quaint windows, and a side piazza which is inclosed in winter. "This does not sound individual," you say. "Such houses spring up everywhere like mushrooms, and the suburban park developments are filled with them." While all this is true, Mr. My Neighbor did not build his house; he bought it as I have described it, and gradually it is changing its spots.

The greatest puzzle in making the place into a picturesque home was the garage for the two motors, and the room and bath for the chauffeur. A roomy billiard-room and perhaps an extra room and bath also would not come amiss. Since the building lot was so small, it was difficult to build a garage in conformity with the style of the house without crowding the ground. One can not resort in such a case to architectural subterfuges, for, like elevated or subway constructions, fire-escapes and radiators, a garage can not be greatly disguised by the best of architects,

and so Mr. My Neighbor had to build his garage on the same level with his house, no matter if his lot was small.

A TRANSFORMATION

When at last I saw the framework of the garage going up, I gasped with horror. I had cut a tree on my grounds, because Mr. My Neighbor's home was such a pleasant sight that I did not want to screen the view. Now, here was a huge skeleton going up which dwarfed his house, and which, moreover, was right on the line of my vision from the particular window of my library I most affect.

Just then I went away for two weeks, and when I returned a lovely sight met my eyes. The garage had a sloping roof, in the same style as the house, and it was the same height. The walls were stucco, and the windows were a copy of those in the house itself; in fact, the new building was a real annex to the house, not a wing, and yet it was separated from it by a garden screened by white latticework on which American beauty-ramblers were already beginning to climb.

The main door of the garage gave on the side street, and there was a wide approach of crushed blue-stone roadway. The garage presented to the street its picturesque second floor with quaint windows and arched, sloping roof. The main door was of a dark wood studded with ironwork.

On the other side of the garage from the house there was another white lattice, and another archway leading into another garden. This garden began in a sort of paved court which led to the potager, and the paved court was arranged so that it could be inclosed in winter and made into a commodious glass-house. Quick-growing vines were trained to run over the lattices, and there were roses all along it too.

THE "POTAGER"

The kitchen garden, concealed from the street and occupying hardly the dimensions of a city lot, was divided into square flower-bordered beds of asparagus, peas, beans, beets, radishes, artichokes, fruit bushes, and strawberries. Just beyond the vegetable garden there was a rosary, where peach and cherry and plum and pear trees, as well as roses, stood in sentinel rows.

(Continued on page 70)



Photographs on this and the following page by Miss Johnston and Mrs. Hewitt

SET HIGH TO CATCH THE BREEZE, BUILT ON COLONIAL LINES, AND SURROUNDED BY ROSE-FILLED GARDENS IS "ARMSEA HALL," THE NEWPORT RESIDENCE OF MR. CHARLES F. HOFFMAN

"Armsea Hall" (at left) stands in the midst of terraced lawns at the top of a high hill from which it looks down over Newport harbor. Its long low lines lend themselves well to a clear silhouette against a sky untempered by surrounding trees, and protection from excess of light is given by awnings of excellent design, which follow the line of the wide verandas

A dignified and unobtrusive gate of white wood, flanked by brick posts which terminate the brick wall on each side and are capped with white wooden balls, leads to the rose arbor, shown at the bottom of the opposite page. This finely planned garden holds claim to something of authority on garden making, for Mrs. Hoffman is President of the International Garden Club

Throughout its length of some two hundred feet, Dorothy Perkins roses climb the gracefully curving arches of the rose arbor and hang in masses of clear shell pink bloom, which fill the air with fragrance. Graveled paths lead in four directions from the round turf-edged flower-bed, in the center of which is a pedestal holding a sun-dial (photograph on the opposite page)

Hydrangeas, which are commonly said to grow in Newport as grass grows elsewhere, are used to bank the trellis (below), which screens the service entrance. Toned by the foliage, their pinks and blues consent to live at peace with crimson rambler roses, which climb over the trellis and frame a statue of a pensive Greek maiden, silhouetted to advantage against the trellis





"Goby," Mme. Chérut's bonnie black chow who, out of respect to his splendid ruff, wears no collar, only a narrow bracelet. "Paillette" is of Siamese-feline extraction



Poise and pose any woman of the world could scarce improve upon had Mme. Paquin's "Liliane" when posed for this portrait. "Liliane" is a fine black Pomeranian



A remarkable specimen of the wire-haired Highland terriers, with legs so short one suspects them of having grown up under bureaux, is Mme. Lacroix's "Pouf," who looms up in front of her "Couic," a Belgian griffon of the griffon family belonging to the Princess de Ligne



From his expression, one gathers that Mme. Georgette's brindle bull "Nick" is no less imbued with lively appreciation of benefits to come, than with adoring gratitude for past favors received. This photograph of Mme. Georgette and her dog was made in Mme. Georgette's salon in Paris



"Bobbie" is a soft, cuddling fox-terrier who belongs to Mme. Joire's little daughter, Simone. He is photographed in the midst of a reluctant wriggle on the knees of Mlle. Simone in her mother's home in the rue de Prony. The photographs on this page were made for Vogue

LOVE ME, LOVE MY DOG,
IS A HAPPY PRECEPT IF
THE CHARACTERS CONCERNED
ARE PARIS COU-
TURIÈRES AND THEIR DOGS



The requirements of the game of balloon racing are a walking cane, a balloon, and a good deal of patience

THE CROSS-LAWN BALLOON RACE

INTO the field of sports has come a new game which has all the feverish excitement of tennis without its exhaustion, all the delicious uncertainty of golf without its irritations, and all the quiet charm of billiards with the added delight of being played out-of-doors on the good green grass.

The new sport is balloon racing, not the country-fair style of races between huge balloons, but races between colored toy balloons. The persons who participate in the game are armed with light canes to push or bat the balloons before them, and to keep them from escaping into the upper air. This sounds simple, as if any man or any woman could do it, but he can't, and she can't, until long practise gives skill. Children

Entries: One-Man, -Woman, or -Child Balloons of the Non-dirigible Class; Weight, Lighter Than Air; Distance, to the Lawn's End, a Hundred Smiles Away

play the game, to be sure, and do so to their great delight, but it is as good a game as one makes it, and every one, from seven to seventy, finds in it that peculiar fascination common to the sports in which absolute perfection can never be attained. Just as the player thinks he has discovered a new and perfect way of propelling the balloon forward and keeping it down, the thing in some unaccountable manner eludes him and flies off into space. Then, according to the rules of the game, he must go back to the starting line, buy a new balloon, and begin all over again.

PERVENSITY OF INANIMATENESS

So great a temptation it is to see how an opponent is coming on that again and again the sportsman takes the risk of losing his balloon while he looks away just an instant—and he generally loses his balloon. It is incredible that just because the balloon ought to stay down, it floats away, both when it is watched and unwatched. To take one out on the lawn and casually to release it when no game is on is to see it drift up and away in the most lazy manner. It looks as though an occasional tap from a cane would keep it down for an indefinite time. But while it is being kept down it must also be pushed forward, and if a slight breeze is blowing only the most acute players reach the goal.

Like billiards, or tennis, or golf, the game has only a very slight element of luck. Success depends upon skill, and the peculiar fascination of the game lies in the fact that, although a player's skill continually increases the more he plays, he is always convinced that the next time he can do just a little better.

IN THE BEGINNING

This kind of balloon racing was originally devised to help add to the receipts of a lawn fête given for charity. Some one had contributed a large supply of balloons to be sold at the fête, but there was no sale for them. Young ladies with wonderful smiles, chance books, or ice cream booths did all the business; the fair one with the balloons was not favored with custom, although her smile was equal to any other smile at the fête. It was then that the idea of the balloon race inspired a looker-on. The inspired one gathered

together all the men present with canes, gave them balloons, offered a prize for the winner of the race, and started them off. Almost instantly the thing became the sensation of the afternoon. Girls, elderly men, and women tried it, and as the balloons escaped and rose, the price rose also, and the last of the lot sold at a dollar each. But such riotous prices as these are always the inevitable and charming accompaniment of charity fêtes.

A RACE TO THE WARY

An expedient, however, was luckily hit upon, and it is one that still has prestige when the supply of balloons runs short. The player ties the balloon to a finger of his left hand by a very long thread, so that when the balloon rises out of reach of the cane, it can be drawn back and the game begun anew at the starting point. But when the big matches are played, the excitement and fun increase when the balloons actually escape and sail majestically away, while the discomfited player returns to the starting line.

Discomfited? It is enough to discourage even the most sportsmanlike; but the greatest chances are that the discouraged player sees, the very next time he looks up, a star of the game lunge violently at his balloon which, within two feet of the goal, has calmly floated beyond his reach when he thought he had victory within his grasp.

RULES OF THE GAME

The rules of the game are very simple, and only those rules are established that are necessary to make a good game. Balloons of the same size and degree of inflation must be used. Canes must be of the same size, and straight canes are preferable to those having a crook at the end; it is a better game when played with perfectly straight canes for the crook makes the management of the balloon much easier. The players must line up at the starting line, each holding his balloon in one hand and his cane in the other. At an agreed signal all release their balloons, and the race is won when a player crosses the goal line and gets his balloon into his hands again. He must not touch the balloon with either hand until he has crossed the goal line. If a player loses his balloon, he must go back to the starting line, get another balloon, and begin all over again. Players must not touch or interfere with one another in any way.

If no firm in a given vicinity sells balloons, they can be bought from the manufacturer, and, upon arrival, they are easily inflated by means of a bicycle pump attached to a supply of coal or hydrogen gas.



"Hands off" is the principal rule of the game of balloon racing, and "keep your eye on the balloon" is the chief instruction

THREE GOWNS FROM PARIS SEEM INCLINED TO
DISREGARD THE SOBRIETY OF THE MOMENT,
WHICH A WRAP KEEPS DISTINCTLY IN MIND



Unusually gay for the now soberly clad Parisienne was she who wore a skirt of white taffeta sprigged with pink and blue and bound at its scalloped edges with old-blue taffeta, topped by an old-blue taffeta coat with a flaring muslin collar and slightly flared back. The belt is of black patent leather

The possibility of a new fashion feature is hinted at in the tucked-up back drapery of a Callot frock of figured blue and white chiffon trimmed with plain blue chiffon and worn with a petticoat of white chiffon bound with blue. Embroidered bands of white chiffon trim the back of the waist under a square collar of the white chiffon, and a cluster of colored flowers is caught to the blue taffeta belt

The merest wisp of a coat of maroon colored taffeta, thin and unlined, makes up in smartness for whatever it lacks in substance by being tucked at the edges and cleverly arranged so that it appears drawn primly shawl-wise across the shoulders with slits through which the hands even more primly emerge

Vaguely suggestive of a priest's cassock is a Callot gown with bodice of cream lace and skirt of black satin from the yoke of which a net and lace overskirt falls. Under the bodice is laid a band of pink taffeta, and from the shoulders emerge white tulle sleeves caught into lace cuffs. The collar of shadow lace flares almost to the width of the white tulle hat. This and the frock opposite imported by Bendel



Campbell

SMART FADS *for* MIDSUMMER INCOMES

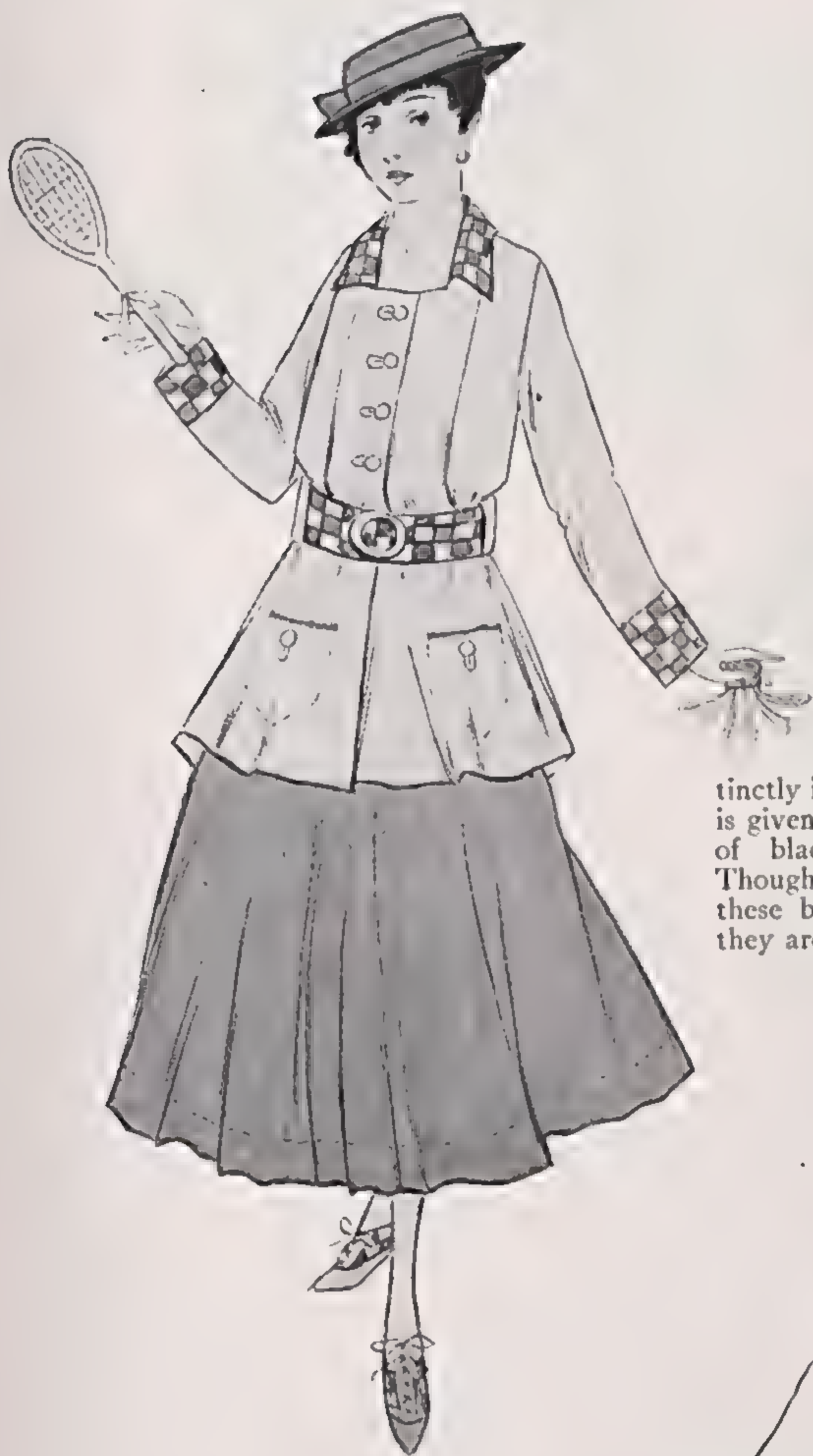
FOR her who motors much in our northern climate, where changes of weather are extreme and sudden, a silk muffler is as much a necessity for summer wear as the muffler of wool is for winter. These smart mufflers are made up in striped silks as well as in all the plain colored silks, and are very effective worn with a striped hat as here suggested. Not only a bit of warmth but a bit of becoming color—if the muffler be chosen wisely—may be given to the summer costume in this way.



WAISTS and frocks of the season feature buttons, and among the prettiest is the set above. Gold filigree is set over an amethyst, or some other stone, cut in one of a variety of styles; or the buttons may be plain gold. These buttons are \$4.50 each, or \$27 for a set of six; a pair of links to match is \$12. A set of six gold ball buttons is \$9, and the links to match are \$4.50.

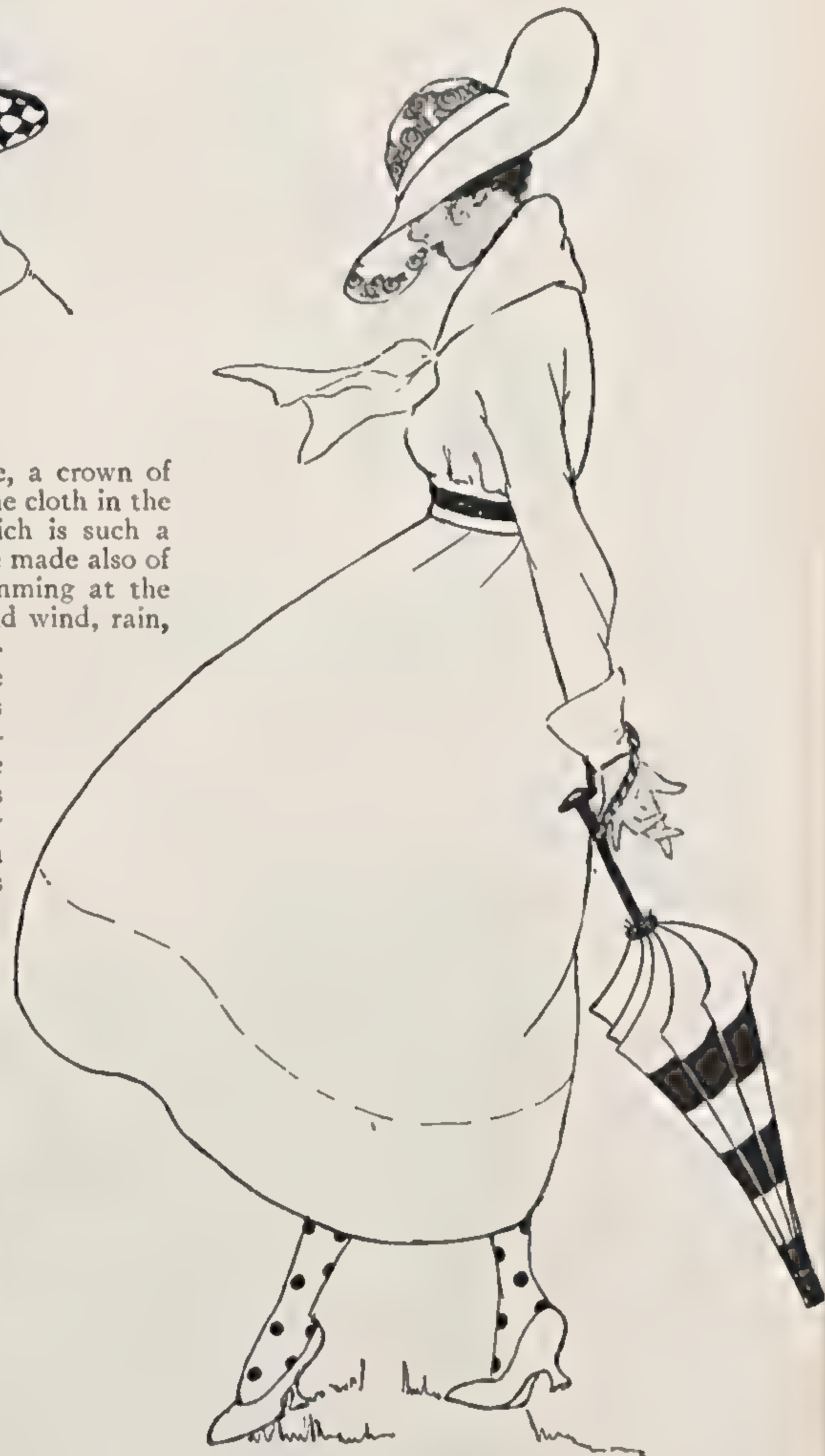
THE last novelty on the horizon in the way of summer hats is the small hat of glazed cloth, as illustrated just below. A few of these hats came over from Paris in the early spring, made up in black and dark colors in shiny patent leather. Today they are being made in light colors and in most attractive combinations. For instance, the one sketched below is of this highly glazed cloth much resembling oil-

LIGHT as the air is this wide Paris sailor of blue Georgette crêpe, which is charming enough in line and texture to require as a trimming but a cord and tassel of silver caught at one side of the brim. The fad of wide transparent hats is one most in keeping with the summer, and this hat, so severely plain, bears the mark of the extreme cachet of the mode. The brim has a flirtatious lilt, only possible in a hat so sheer. This hat, like the other transparent hats, may answer for both formal and informal wear.



POCKETBOOKS of white kid, or of black and white kid, have come with the summer. The black and white pocketbooks present many novelties, but the all-white bag, like the one above, though perishable, is particularly lovely; especially with the light colored and white suits of the summer is such a bag distinctly in keeping. The final artistic note is given to these pocketbooks by a lining of black and white striped taffeta. Though a novelty, and though perishable, these bags are not really expensive, as they are priced at \$2.50.

cloth, with a brim of white, a crown of rose color, and a facing of the cloth in the black and white check which is such a favorite of the year. A rose made also of the glazed cloth is the trimming at the front. These hats withstand wind, rain, and dust to a marvelous degree. The dust may be wiped off, and the rain runs off, its shiny surface. Moreover, they are very effective and becoming hats, and as they cost but \$12 they may be purchased in more than one color to match various summer costumes.



A FAD which is more than a fad is the sports coat of jersey. So well are these jersey coats liked that they have become a distinct fashion this summer. A pretty turn is given the model illustrated above, by the checked collar, cuffs, and belt which here are in blue and white to trim a white coat worn with a plain blue serge skirt. These sweater coats are most useful, as they answer the requirements of both sweater and coat, and all the many requirements of informal wear.

LET a fad but get started, and it is surprising to see to what extreme lengths it will run. The fad for fur on summer costumes is Parisian, and established. Fancy such a checkerboard collar and cuffs of black and white fox fur as is on this coat above, sponsored by Balcom! On the coat or wrap necessary for the dozen and one uses of summer, what could be more chic?

THE neck-line is like the waist-line, no longer a stationary thing. From Paris comes this high choker collar of black taffeta tied in the back with a flaring bow, and falling over it, a circular collar of white organdy,—the whole a smart little conceit which is especially becoming to the tall slender woman. High collars are not easy to wear, but they are smart.

A MISS 1915 from tip to toe is she, for the wide, gay colored cretonne hat could have been of no other season, and the black and white striped belt, the black and white striped parasol, and the black and white polka-dot stockings speak of this summer and this summer only. These are all little fads which go toward making the ensemble of the summer season. The silhouette is narrow of shoulder and wide of skirt; hat and parasol take no chances this year with the sun's rays.

SMART FASHIONS *for* LIMITED INCOMES

By a New Sash, a New Frock, a Hat Retrimmed, the Wardrobe Accumulates Interest with the Principal of the Income Kept Intact

THIS is a season of the year when not only the capital but the interest on the dress allowance should be accumulating. She who counts the pennies should not run into extravagance during July and August. If the summer clothes have been bought during May and June, nothing more than a sash or collar, a negligée, or possibly a dress which may be made up at little or no cost, should be indulged in until autumn arrives.

September may be an equally light month, an autumn hat the one extravagance. Long before September, however, the prettiest of summer hats begin to look bedraggled and shabby. A little ingenuity will do wonders with them. There is now on the market a very excellent hat varnish or coloring which may be applied to the straw with success, not only to clean it but to recolor it. This coloring comes in black, blue, or other usual colors.

A sailor, for instance, could be remodeled as suggested by the attractive hat, the work of an American designer, sketched in the upper middle of the page. This hat is of beige Milan straw, and is bound about the brim with a bias fold of black velvet, and has a streamer of black velvet placed in a rather original way on the under brim. Two bunnies sit up at the front of the hat and keep a watchful eye on the doings of the wearer. This idea could be adopted to rejuvenate a hat which has been of a more tailored character throughout the spring. It is worth while not only to freshen the straw but to retrim the hat, as it relieves the monotony of wearing the same hat all season. The designer of this hat has other pretty and original models priced at \$10.

TO SASH A SUMMER GOWN

Another way to refresh a summer costume is by a sash. The sash sketched at the bottom of the page is like Callot's sash on one of her prettiest summer muslins. This sash may go under a panel of the dress in the front, or, if the dress has no panel, it may be run through a casing of the material to soften the color. The sash is uncovered at the sides and back, however, and is looped at one side into ends that fall to the bottom of the skirt.

Another pretty sash arrangement is that at the top of the page. Broad ribbon forms a pointed bodice in the front; the back may be finished with a flat loop and one long end. The front is laced with a cord of the same color as the ribbon, in the manner of a peasant bodice. This is a delightful little conceit for summer dresses, and gives the long pointed bodice effect which is so desirable.

A NEGLIGEE MADE IN A MINUTE

A pretty bit of "pick up" work for the summer is a negligée. Sketched in the middle of the page, second from the bottom, is a negligée of chiffon and lace which explains itself. Straight pieces of lace and chiffon are drawn into a belt in the front, and rows of chiffon puffing are used over the shoulders. The back corresponds to the front, except that it is cut longer to form a frill across the back below the ribbon which confines the waist.

With the negligée is sketched a dainty boudoir cap of taffeta. This is merely a



From Paris came the design of this black and white barred taffeta frock scalloped in the height of the short-skirted mode

puffing of taffeta applied to a straight band corded on each edge. The flowers that trim it are merely twists of taffeta, with bits of green taffeta, or the leaves of artificial flowers, for the leaves.

DOUBLY FOR MORNING AND AFTER-NOON OF A SUMMER'S DAY

A dress which has many uses for the summer is sketched at the upper right. This frock made in one of the pretty flowered crêpes, chiffons, or organdies would be very charming, and would require no lining as the skirt could be worn over one of the plain plaited mousseline or crêpe de Chine petticoats. Three ruffles at about knee depth relieve the straight lines of the skirt. The kimono waist crosses in surplice fashion and is prettiest when the ends of the front are drawn to the back, looped, and allowed to fall in ends. A white organdy collar and organdy cuffs finish the neck and sleeves. It is important in making the necks of dresses this season to let them come rather high at the back; that is, the turnover collar should reach up to the nape of the neck. A collar of organdy should



The peasant bodice, laced and pointed, is only a ribbon girdle to freshen a summer's frock



Rabbits on guard in front and streamers on the qui vive in the rear—who would know this as a once tailored hat?



A wisp of negligée of lace and chiffon and a taffeta boudoir cap make dainty bits of summer sewing for summer wear



Callot originated this idea of running a sash beneath the sheer dress panel and looping it over



Embroidered flowered organdy quaintly flounced about the knees fashions here a dress already in favor in Paris

be even higher than this, and is prettiest when turned back.

At the upper left is sketched a very smart morning frock of white taffeta barred with black. The scallops around the bottom of the skirt are bound with black taffeta, while the belt is of blue taffeta trimmed with pocket flaps of black taffeta to match the scalloped edge of the skirt and the tiny bow to the narrow cravat which finishes so trimly the high standing collar. The yoke and cuffs are of a double fold of organdy set in with *entre-deux*. If the high neck is thought too harsh to be becoming, a very simple turnover could replace the standing winged collar. This frock is a model which would be smart for muslin as well as for silk.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, *Vogue* will cut to order, in the stock sizes of 34 to 40 inches bust measure, patterns of models published in this department at the special price of \$1 for a separate skirt, jacket, or bodice, \$1.50 for a three-quarter-length coat, and \$2 for a complete suit or gown.

MME. LANVIN IN BUSINESS HOURS

A Couturière to Whom Work-time Is
Play-time, So Natural Is Her Liking
for the Designing of Tempting Models



Photograph by Talbot.

Mme. Jeanne Lanvin, designer first for children's frocks and now designer for the world, is herself of irrepressible youth and charm

IN the old rue du Faubourg Saint Honoré, not more than a stone's throw from the rue Royale, Mme. Jeanne Lanvin began, about twenty-two years ago, to create fashions for young girls and children. And so marvelously did she succeed that for years now the Maison Lanvin has been one of the leading dressmaking houses of Paris.

Mme. Lanvin chose for her salons an old hotel and remodeled it to suit her needs, which are manifold. Her salons she made gray, with large mirrors effectively placed. There are gray carpets and gray chairs, and the walls are hung with quaint fashion-plates from the *Journaux des Modes* of years ago. Clad in tight bodice and crinoline, these pictured ladies simper and smile at each other across the rooms. And it is evident that these old engravings have often inspired Mme. Lanvin in the creation of new fashions for the younger generation.

FASHION "COMME IL FAUT"

"Never," says Mme. Lanvin, "have the fashions been so pretty, so becoming to the young, and so *comme il faut*."

It is Mme. Lanvin's idea to continue to frock girls and young women in skirts short and very wide. Just now her skirts are very short, but a trifle less wide at the hem than they were early in the season. She prefers linon to organdy, and borders her frocks of white, pink, and pale blue linon with narrow bands of fur.

"And the petticoat?" one asks. Mme. Lanvin employs

the petticoat, but not the voluminous fluffy affair worn by our grandmothers. The Lanvin petticoat is of small dimensions, and is made of very thin and dainty fabrics—silk, linon, or *voile de soie*.

The autumn frocks from the Maison Lanvin will be made of serge and gabardine—principally serge. Owing to the war, these stuffs are difficult to procure, but fortunately Mme. Lanvin has secured a plentiful supply of both.

A THOUSAND ARTISTIC TRIFLES

The creative genius of Mme. Lanvin does not find sufficient outlet in the making of frocks, but overflows into all kinds of bibelots—bags, fans, dolls, lace table-covers, lamp- and candle-shades, and a hundred pretty trifles of silk and embroidery. In her embroideries Mme. Lanvin uses many beads; her shelves are filled with odd bits of beadwork which she introduces into her smartest frocks.

The separate bead motifs now so popular for hat trimmings and motifs on collars and sleeves first appeared in Mme. Lanvin's pretty shop. And every one should have a bead bag from the Maison Lanvin. One of the most effective bags of the entire season is her bag on this page. The foundation is of *drap de fantaisie* and the embroidery is in beads, mostly black and emerald green; the bead tassel is black.

Mme. Lanvin possesses the rare gift of stamping her models with an intangible bit of her own personality. Nothing banal ever appears in her establishment. The lamp-shade sketched below, with its encompassing, crystal-tipped yellow drapery, is an example of her artistic trifles. The base is painted white.

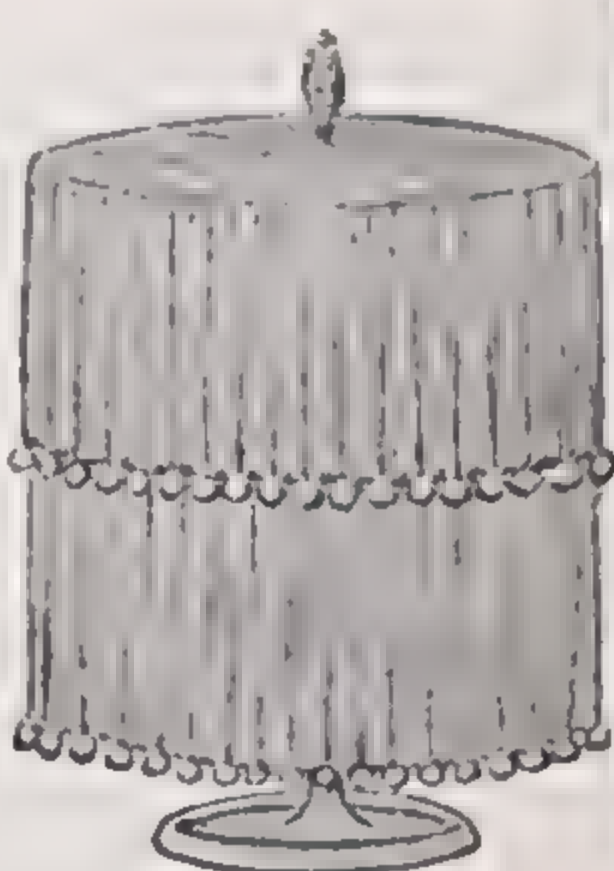


The première of the Maison Lanvin herself posed in this frock, for it was designed for *Vogue*. In it dark blue taffeta is banded with blue "voile de soie." Collar and cuffs are of light blue muslin

Mme. Lanvin uses such bits of beadwork as this in beige with pink and green roses, as belts on linen and serge frocks—a fashion to be heeded, as Mme. Lanvin initiated the bead-motif fashion



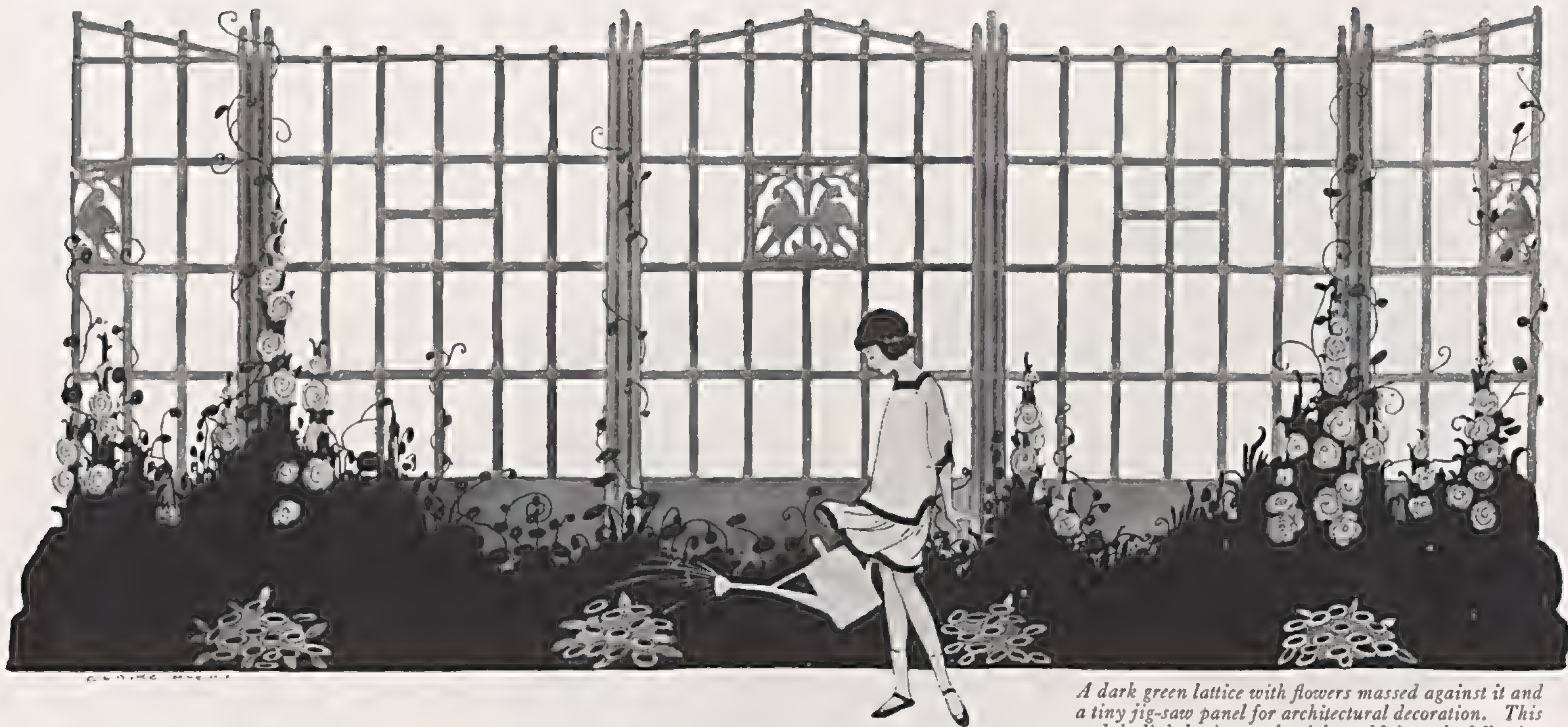
A treasure to hold treasures is this bead bag of emerald and black with pink roses. Bag and handle are lined with green silk



This odd shade of yellow silk and crystal drops glows friendly



Salons of gray has Mme. Lanvin, delicate settings for the old prints on the walls, for the manikins, and for the dainty bits of laces and beads and embroidery such as appear on the shelves of this second-floor salon. The manikin is frocked in a dark blue taffeta gown embroidered in white



A dark green lattice with flowers massed against it and a tiny jig-saw panel for architectural decoration. This and the little lattices at the right and left on the following page were designed by Claire Avery

VOGUE INTRODUCES THE POSTER TRELLIS

A FEW months ago there was an exhibition of the paintings of Bryson Burroughs at a New York gallery. To a decorator these paintings were full of sheer joy—such gaiety of color, such engaging and amusing arrangements, so lovely a bird-cage, so enchanting a red lattice! There has been nothing so satisfying in years as that red lattice, flung against a background of black green trees, with a massing of high flowers against it and a pool in the foreground. There was a picturesque picnic of Persian-looking men spotting the grass near the lattice, but the compelling thing was the red lattice itself. It dominated the picture—fragile, useless thing that it was.

Why should we demand just usefulness of our lattices? They may serve as supports for our climbing roses and grapevines, certainly, but they may also be so well-designed that no greens, no half-concealing vines, are necessary.

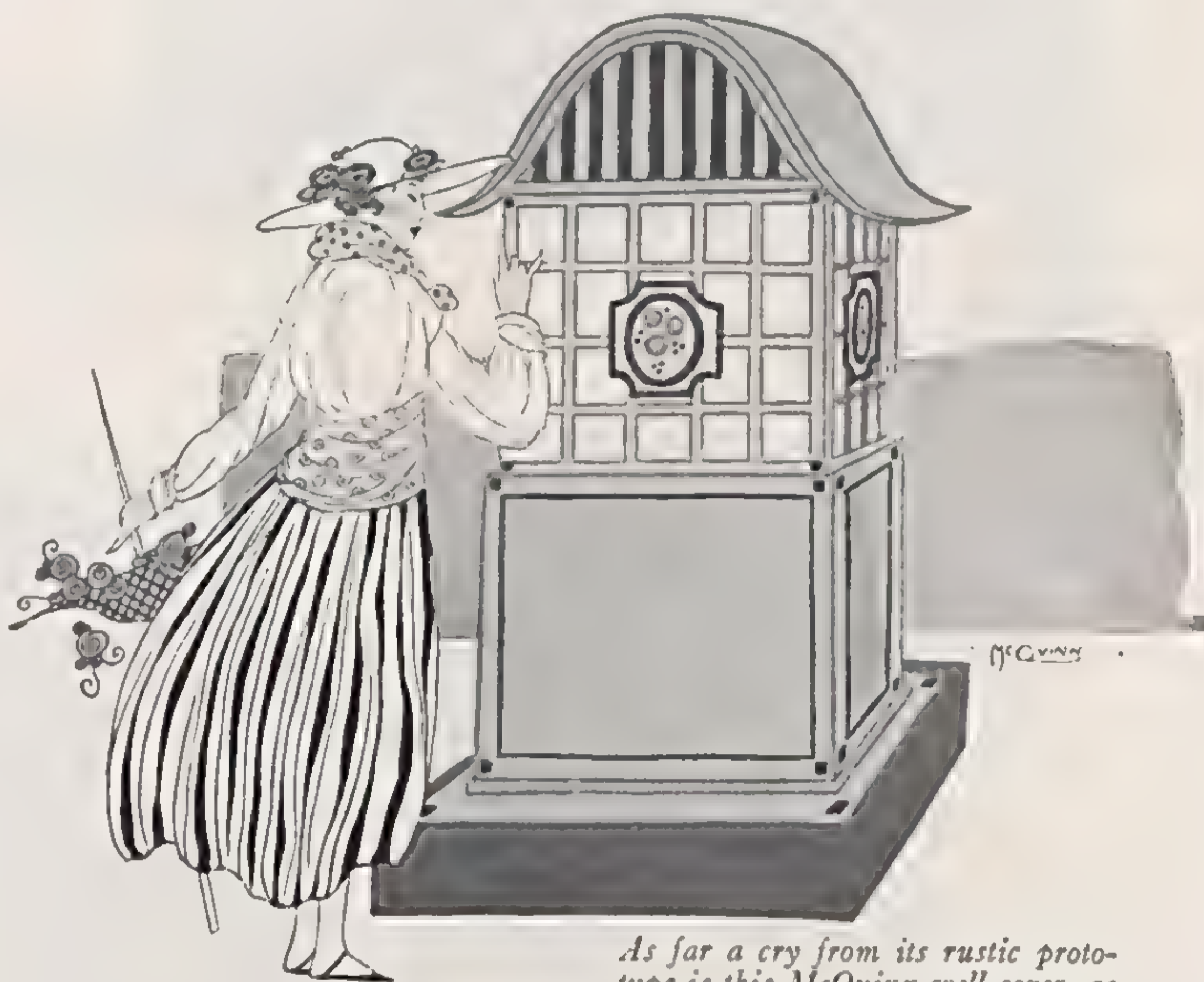
TRELLAGES OF FRANCE

The artists of the golden age in France delighted to design elaborate summer-houses of lattice, which they called *treillage*. Airy fantasies were executed in this light medium, for indoor as well as outdoor use. But the architectural ingenuity that made possible those elaborate interlacings of pale green strips belongs to a more patient age than ours.

To-day we make different uses of lattice, nor have lost entirely by the change. Indeed, for ordinary uses, our modern rectangular patterns are more decorative than the smaller openings of the old trelliswork. Those lightly flung structures always required an admirable background, while we can use our simple lattices against such an ungainly background as the whitewashed wall of a city house and attain a surprisingly good result.

Such men as Mr. Thomas Ryan and Mr. Henry Frick are giving us lessons in the lattices in their city gardens, where neighboring house walls are painted a creamy color and covered with conventional lattices. The modern country house of stucco invites borderings of lattice to frame its window groupings, and to enclose its tennis-courts and its kitchen gardens. But of the full possibilities of lattices no one architect or owner seems to be aware.

Fancy the Effect of a Lattice, Vermilion or Lemon Yellow, Sketching Arresting Lines of Color against Shrubbery or Sky,—Well, Why Not Introduce This Intensely Decorative Bit of Poster Art into the Summer Landscape?



As far a cry from its rustic prototype is this McQuinn well-cover, as a staid checked sunbonnet is from a cretonne garden hat

Suppose one had the joyous task of designing a boat-landing for a house on the Sound, on the ocean, or on any body of navigable water. What could be more lovely than the latticed walk and landing designed by Mr. McQuinn and illustrated at the bottom of page 47? Here the Chinese pagoda has furnished the artist his inspiration. The many open roofs and the enclosing lattices are painted vivid Chinese vermilion. The intermediate portion of the lattice, between the land-

ing proper and the land, is roofed with bowed latticework, and forms a long pergola-like passage with window-boxes where other piers have prosaic railings.

The floor is painted yellow ocher, with emerald green borders. Black flower-boxes are filled with plants that will stand the strong sea breezes; the black of the boxes is repeated in half-concealed lines that define the flare of the pagoda roofs. On the ends of the gables hang silver bells suspended by emerald green cords, and a

tassel depends from the clapper of each bell. Copper bells tarnished by salt air to a green blue would be quite as lovely as the silver bells. Not only would such a landing be charming in itself, but it would be an inspiration to painters, a suggestion to boat owners to paint their sails Chinese-fashion, and an encouragement to every passer-by to take the endless opportunities of amusement that building lattices affords.

ALL SORTS AND COLORS OF LATTICES

This artist has also designed an arbored fountain walk suggestive of the old arbors. As shown in the sketch in the middle of page 47, it is a semicircular affair with a fountain in the curved enclosure. The walk is very open, with an arching top. The lattice is painted lemon yellow with inserted panels outlined in blue. These panels are painted with flowers; the prevailing colors of the flowers are emerald green and "tooth-powder" pink. The fountain itself is of the warm gray of stone. Vines are to cover the latticed walk, but not too heavily. From the outside the whole affair reminds one of a decorative maze, and to venture in at one end seems by no means to insure emerging from the other.

For a secluded spot, well screened by trees, a child's garden house with an enclosing latticed fence has been designed, as shown below the sketch of the fountain house. Here the unusual treatment is black and white. The house has a domed roof to match the great arched gateway at the end of the garden, and there is a door half striped to match the gate and half cross-barred to match the window. A round garden lamp, big in proportion to the gateway and with a tassel adangle, decorates the arch of the entrance to the yard.

The little white house and the quaint fence are painted white and outlined with black. A sand pile figures in the enclosure, and the artist trusts to pink and blue gingham and brightly painted toys for other color.

Another lattice for a child's garden has been designed by Miss Claire Avery and is sketched at the top of this page. Here the lattice is a very open one of large rectangles; alternate panels suggesting

gateways give irregularity to the enclosure. In each large panel is inset a tiny panel cut by a jig-saw. These small panels show a conventional design of two birds and a tree. This lattice is to be painted dark green, and flowers are to be massed against it.

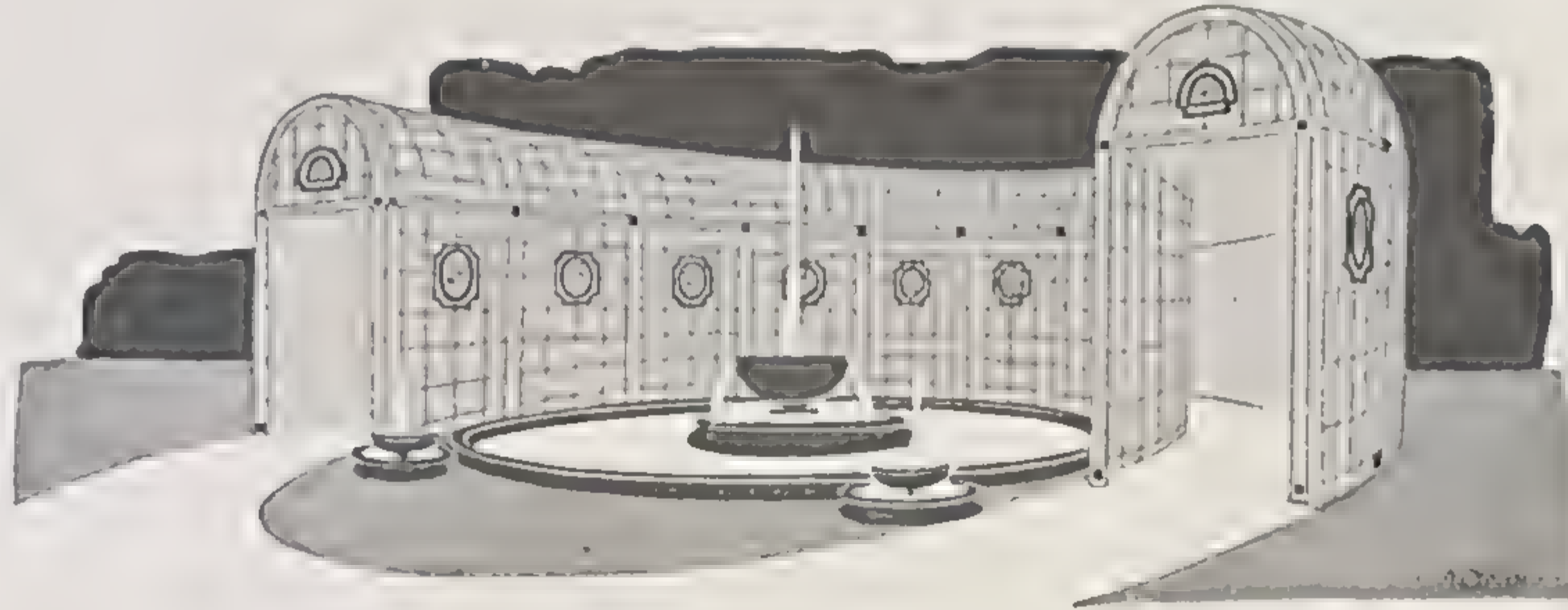
In the one shown, a climbing rose is suggested as a screen for the screen. It would be more picturesque to have the rose vines trained to follow and emphasize the divisions of the lattice panels, than to allow them to scatter all over the lattice. This method leaves the jig-saw panels in full relief.

A BIRD-CAGE IN THE NTU SIZE

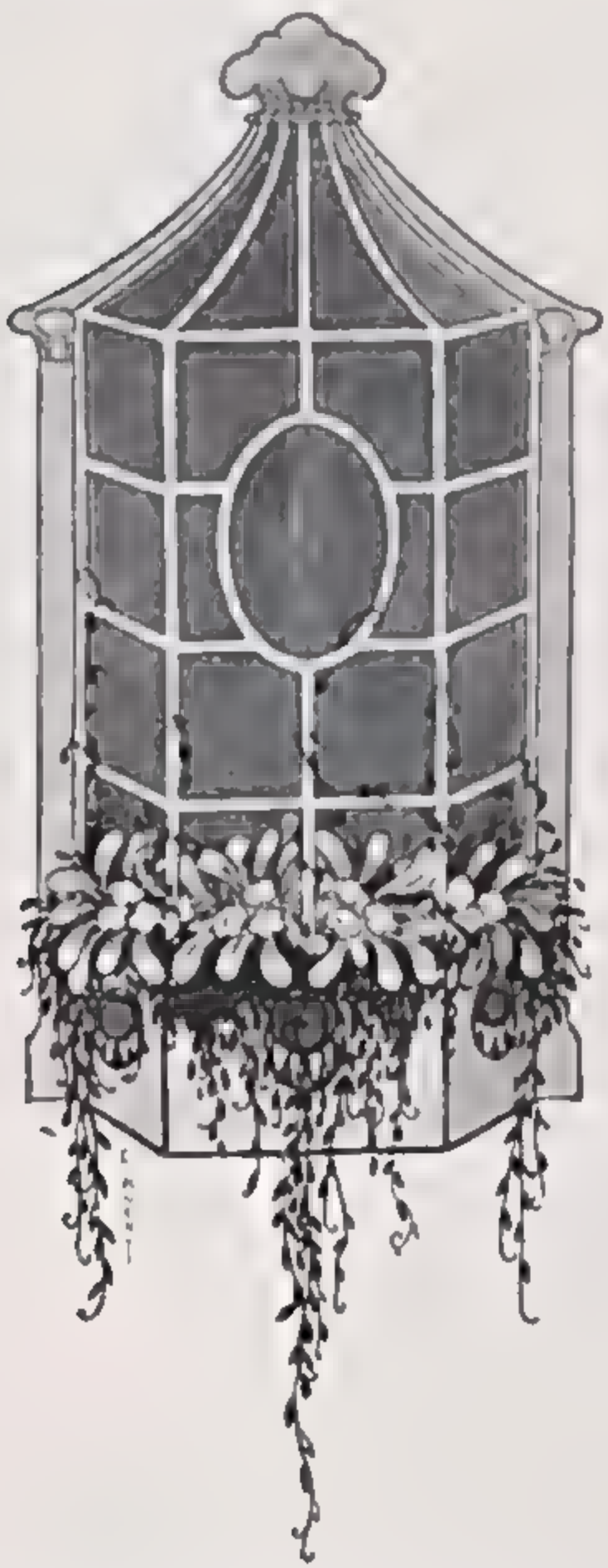
There is something engaging in a small lattice, a something we feel in a charming bird-cage, an even geometric interlacing of slender fragile strips of colored woods. Mr. McQuinn has realized this in his daring use of a Chinese bird-cage as scheme for a summer-house, as shown at the top of the page. To see the brilliant vermilion cage set against a mass of trees is to wonder why some one has not before appreciated the possibility of enlarging this inimitable design of the Chinese artists. Here the cage is an open one, with two arched doorways. The seats inside are painted jade green, the flower-pots are white, and the great ring hanging from the top is jade green. One hopes that a real parrot may swing in this ring. The final touch—the flaring hook on the top—is black. No vines are to grow on this summer-house; it is to be a vivid picture against the landscape. The trees will



Bigger than life and half as natural is this bird-cage summer-house of vermilion lattice work with a hook to hang it to the sky; the trees background it, and color justifies it



Suggestive of old arbors is this lemon yellow fountain arbor; to venture in at one end seems by no means to insure emerging from the other—but one does emerge



An emerald green lattice follows the line of a bay-window-box and trains the flowers up to nod good-morrow through the casement into the room



Domed roof and arched gateway of a child's-size house and lot match; everything is black and white except the pink-and-blue-gingham children who play in the yard. This and the latticework above and below designed by Robert McQuinn

give it sufficient shadow, and its existence color will justify.

AN UNRUSTIC WELL-COVER

From the familiar rustic well-covers to the gay yellow and blue latticework affair such as is illustrated on page 46 is indeed a far cry, as far as from staid blue-checked sunbonnets to cunning modern garden hats of yellow and blue linen. This well-cover is designed with its background taken for granted. Green trees back of it and green grass enclosing it, it is like some spring flower in bloom. Blue painted panels are inserted in a lemon yellow lattice which screens the shelved top. The foundation curb is gray stone. Blue is employed in stripings on the curving top and in small squares in the corners. The body of the cover is yellow.

Miss Avery has designed two small lattices that are unusual. They are shown at the right and left on this page. The one at the right is small enough to fit into an ordinary flower-pot. The pot is painted black and Venetian red, and the lattice is red with an inset of painted wood showing a bouquet of brilliant colored flowers. Ivy is supposed to grow in this pot, plain but adventurous ivy that will be surprised to find itself blossoming into such a vivid bouquet.

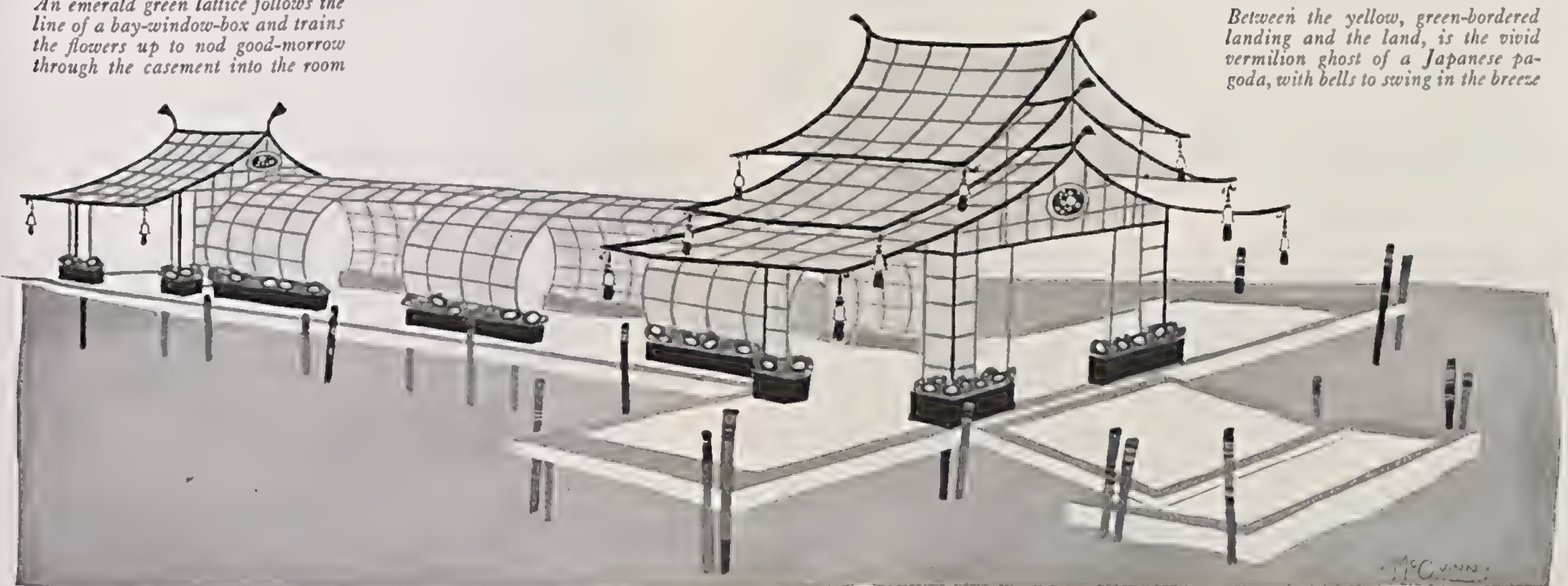
The small lattice at the left of the page was designed for a French window that opens inward. The lattice follows the lines of a projecting window-box, and leaves room for flowers to grow within the box and to find the light through its interstices. This lattice is painted emerald green.

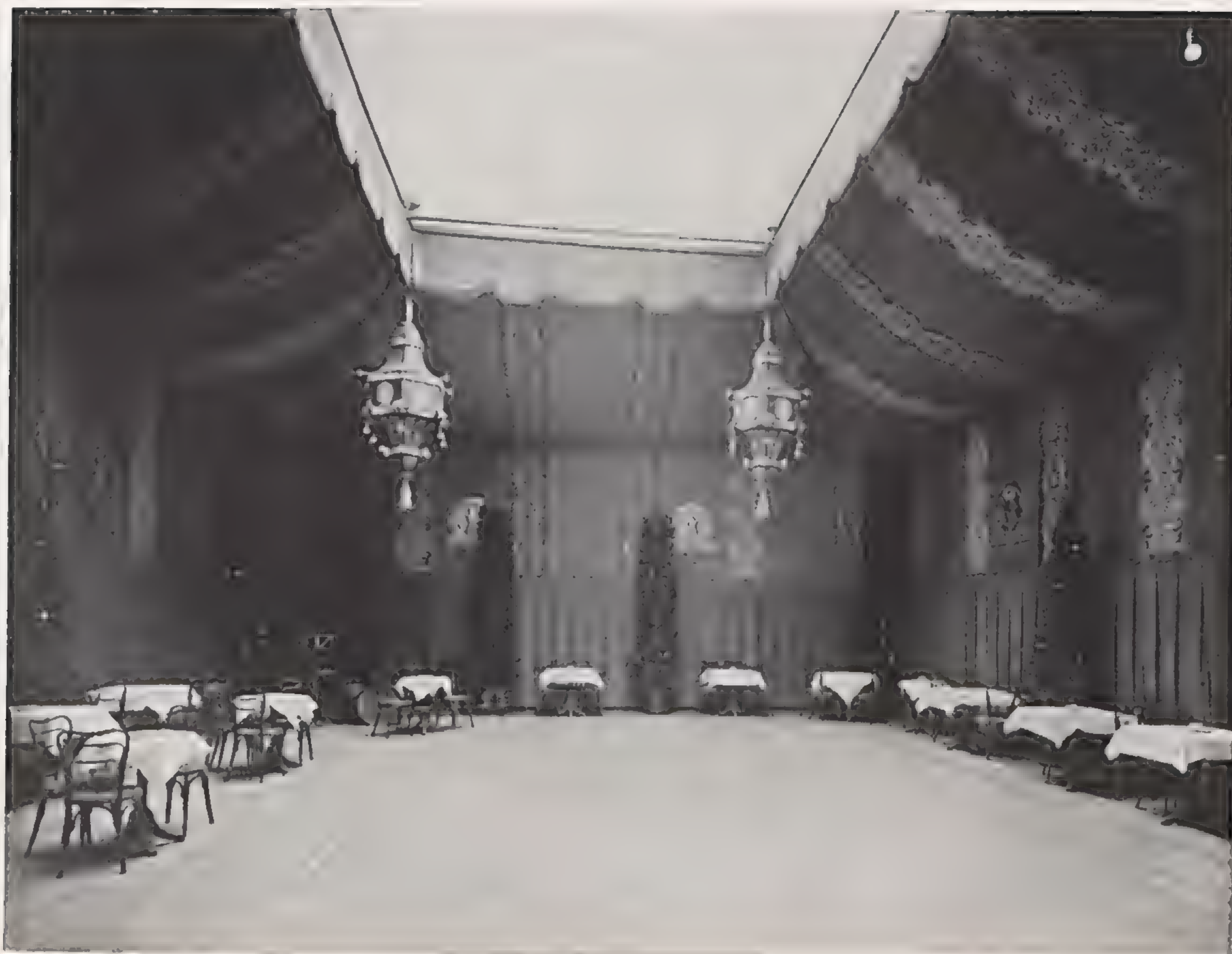
RUBY ROSS GOODNOW



The adventurous but unimaginative ivy will be surprised to find itself blossoming into a vivid bouquet in the middle of its upward journey

Between the yellow, green-bordered landing and the land, is the vivid vermilion ghost of a Japanese pagoda, with bells to swing in the breeze





Photograph by Harry Coutant

Military smartness was the aim of the decorator; and ably has he arranged his background for moving figures

THE CLUB DE VINGT DECORATES A SALLE DE DANSE

SINCE the motor displaced the horse, many and varied have been the uses to which the deserted stables of New York have been put, and great has been the ingenuity displayed in converting them to their new services. Few stables, however, have reached a condition so unlike to their former state and so wholly unsuggestive of it as are the quarters decorated this year by Mr. Donn Barber, for the Club de Vingt, at 505 Madison Avenue.

In point of pleasing effect and reasonable expenditure, and because of the rapidity with which it can be executed, this scheme offers valuable suggestions to other dance clubs with other dancing places to put in gay and attractive trim. Each building, of course, presents its own peculiar problems, but the extremely clever solving of the particular problems of this transformed stable may yet afford inspiration for decorative schemes of similar character, which shall be no less adapted to the buildings which they complete.

A GREAT REDEEMING FEATURE

The stable selected by the Club de Vingt possessed a great advantage over the ordinary stable in the form of a great exercising ring, which, of course, was ideal for the purposes of the club. Save for this one exceptional feature, however, this stable was as other stables are with all their uncompromising squareness, roughness of finish, oppressiveness of heavy beams, and ill-considered placing of windows. The time allowed for the entire redecoration was two weeks and the limitation of expense was stringent.

The main feature was, of course, the great exercising ring, measuring about thirty-eight by sixty feet, which was to form the dancing room. This ring was extremely ugly in its proportions, rising to an excessively high roof with a very large skylight in the center and a maze of heavy and unsightly beams supporting it. Windows dropped hit or miss in the walls

Imagination in Decoration Is Embodied in the Scheme Which Transforms a Pre-motor Stable to a Home for a Fashionable New York Dance Club

definitely refused to become decorative features. From their uncompromising disposition Mr. Barber turned to the skylight and found in it his inspiration, for it was so constructed as to be entirely adequate for both light and ventilation.

LESSENING EXCESSIVE HEIGHT

There remained the problems of the excessive height of the roof, the ugly supporting beams, and the walls of rough brick. To meet these exigencies, Mr. Barber decided to make his room of textiles, and he selected sateen of a rich orange yellow and of a bright military blue, and two printed linens with soft red predominating in one and blue in the other. His aim was to create an effect

of military smartness which should serve as a background for moving figures. To lessen the height, a wooden frame of the size of the skylight was suspended from the roof-beams at an appropriate height from the floor, and from this frame alternating widths of orange yellow sateen and red or blue printed linen were carried in a pleasing curve to the side walls and continued down the walls to a distance of eight feet from the floor. From this point to the floor, sateen of military blue, plaited in a fashion which gives a far-away suggestion of soldier ranks, was attached to a wooden frame which projected from the wall by just enough inches to conceal the heating pipes, electric wires, and ventilators. Over the skylight was stretched cheese-cloth which carried

the yellow of the sateen; and the tanbark of the ring was replaced by a well-laid dancing floor. At intervals about the wall, gilded plaques with a design of a spread eagle heightened the brilliancy of the wall decoration.

HOW THE STABLE WAS LIGHTED

There remained the question of lights, and this was met by carrying orange globes of electric light through the ornamental trees, and making four great lights of oriental magnificence and the simplest possible construction to hang at the four corners of the false skylight. These lights consist merely of two wire shade frames, fastened together and covered with a textile stenciled to harmonize with the decoration. They are absolutely symmetrical, but because they are hung so high they appear foreshortened to very pleasing proportions, and this apparent greater length of the lower section is knowingly increased by the long tassel suspended from it.

The high key of the color, which is yet soft and harmonious, gives a delightful air of gaiety to this room, and practical considerations have been met by stretching a wire netting below the true skylight to obviate any possible danger from breaking glass, and by fireproofing all the textiles. Perhaps the most remarkable point about this decoration is the minimum of expense involved, for the eleven hundred yards of material used averaged only twenty cents a yard, and the fireproofing of the entire amount was but fifty dollars.

Excellent kitchens were arranged at the side of the dancing room; and on each side of the entrance, transformed by painted compo board to a barrel-vaulted vestibule, are attractive dressing-rooms. In the ladies' dressing-room, done in a soft rich red, the apparent height has been lessened by a ceiling of deep cream sateen, arranged in a sunburst like the lining of a bed canopy, and extending down the wall about two and a half feet.

SHOULD YOU COME

By Claudia Cranston

*We played a game one magic day,
You and I;
We loved and laughed and went our way
Without a sigh.*

*We kissed beneath the bright blue sky,
Heart to heart;
Laughed as other lovers cry
When they part.*

*And so false to love we were,
He is dumb;
Think you, would his pulses stir,
Should you come?*

AGAIN THIS SEASON, IN THE USUAL TYPE OF SUMMER
SHOW, THE USUAL TYPE OF PRETTY GIRL DOES THE
USUAL THING IN A WAY JUST A WEE BIT UNUSUAL



Three photographs copyrighted by Ira L. Hill

Returning to the scene of her last year's success, the Winter Garden, Marilyn Miller, a dainty little wisp of femininity with twinkling toes, repeats her former triumph and displays a fresh accomplishment in her singing of "My Trombone Man"



Claiborne Foster plays the prospective bride whose prospective bridegroom's efforts to get back his letters from a former sweetheart makes the trouble that makes the fun in "A Full House"

Wide-eyed Alice Brady, who alternated with Natalie Alt as the prima donna of the Gilbert and Sullivan Opera Company, made a naive heroine for "Iolanthe." We can't explain the rabbit



These two photographs by White Daphne Pollard, a product of the opera, musical comedy, and pantomime schools of Melbourne, Australia, sings and dances throughout the entire evening at the Winter Garden and adds much to every one's merriment



Helen Clarke as "Dolly Dip" and Quentin Tod as "Havelock Page" in "Nobody Home," the scintillating musical comedy, which after a successful run at the Princess has moved to larger quarters, the Maxine Elliott



A CORNER ON DRAMA

FROM the commercial point of view, the recent theatre season has been the most disastrous in a dozen years. In periods of financial stringency, people economize first of all by remaining away from the theatre. Since the outbreak of the European war, the proportion of failures in New York has been unusually large, and several plays which were favorably received and which under more fortunate circumstances would have run for many weeks have been summarily withdrawn. On the other hand, the few successful plays have actually earned more money than they would have made in a more normal season. The reason for this is curious and interesting. In a period when people are indisposed to pay money for the theatre, they patronize only those plays which, according to the assurance of their friends, they absolutely have to see. Thus a patronage which, under normal circumstances, would be divided between twenty plays is concentrated upon only four or five. These few take all the money, and the others fail.

MEDIOCRITY RECEIVES A DEATH BLOW

Another interesting circumstance is that all the big successes of the year have been written either by authors who were very well known or else by authors who were not previously known at all. Great reputations have been added to; new reputations have been made; but no increment of reputation has accrued to authors who had previously registered two or three average successes to their credit.

Nine of the English and American Men Who Make Drama, and One American and One Englishman Who Make Drama Possible

By CLAYTON HAMILTON



Photograph by Count Jean de Strelecki

A pictorial review of playwrights and the plays they write, while presenting nothing but the truth about this year's drama, would fall far short of the whole truth without a picture of Mr. David Belasco

Because of the number of productions to his account, Mr. Bernard Shaw must be recorded as the most successful playwright of the year. Eight of his plays were regularly produced in New York during the course of the recent season. All but three of these productions, however, were revivals. Among his trio of new contributions, the palm must be accorded to "Androcles and the Lion," not only by reason of the beautiful production afforded to this piece by Mr. Granville Barker but also by reason of its own inherent merit. Mr. Shaw is always at his best when discussing the great topic of religion, and this penetrating satire of the fatuity of religious persecution is one of the noblest of his works. "Pygmalion," on the other hand, despite its brilliancy of dialogue, is weak in structure, and leaves the auditor dissatisfied. "The Doctor's Dilemma," also, seems to talk itself to death; it reveals a strong dramatic theme, but this theme is overlaid by an excess of conversation.

AMERICA AND ENGLAND DIVIDE HONORS

Another veteran of the British drama, Mr. Henry Arthur Jones contributed three new productions. One of these was a one-act play entitled "The Goal," which, though written seventeen years ago, was accorded its first production by Mr. Holbrook Blinn at the Princess Theatre. In "Mary Goes First," which was acted by Miss Marie Tempest, and in "The Lie," which was acted by Miss Margaret Illington, Mr. Jones



An interesting theatrical neophyte is Mr. Willard Mack, an actor who, turned playwright over season, wrote "Kick In," covered himself with glory and his play with picturesque slang



Copyright by Elliott & Fry

Eight Shaw plays ran the diapason of Shavian genius and insured the public a generous allowance of human nature's daily food in the form of "praise, blame, love, kisses, tears, and smiles" blended with an aperitif of super-cynicism

In "Mary Goes First" and "The Lie," the veteran English playwright, Mr. Henry Arthur Jones, repeated early triumphs

Mr. Edward Sheldon, most promising of young playwrights, presented "The Garden of Paradise" and "The Song of Songs"

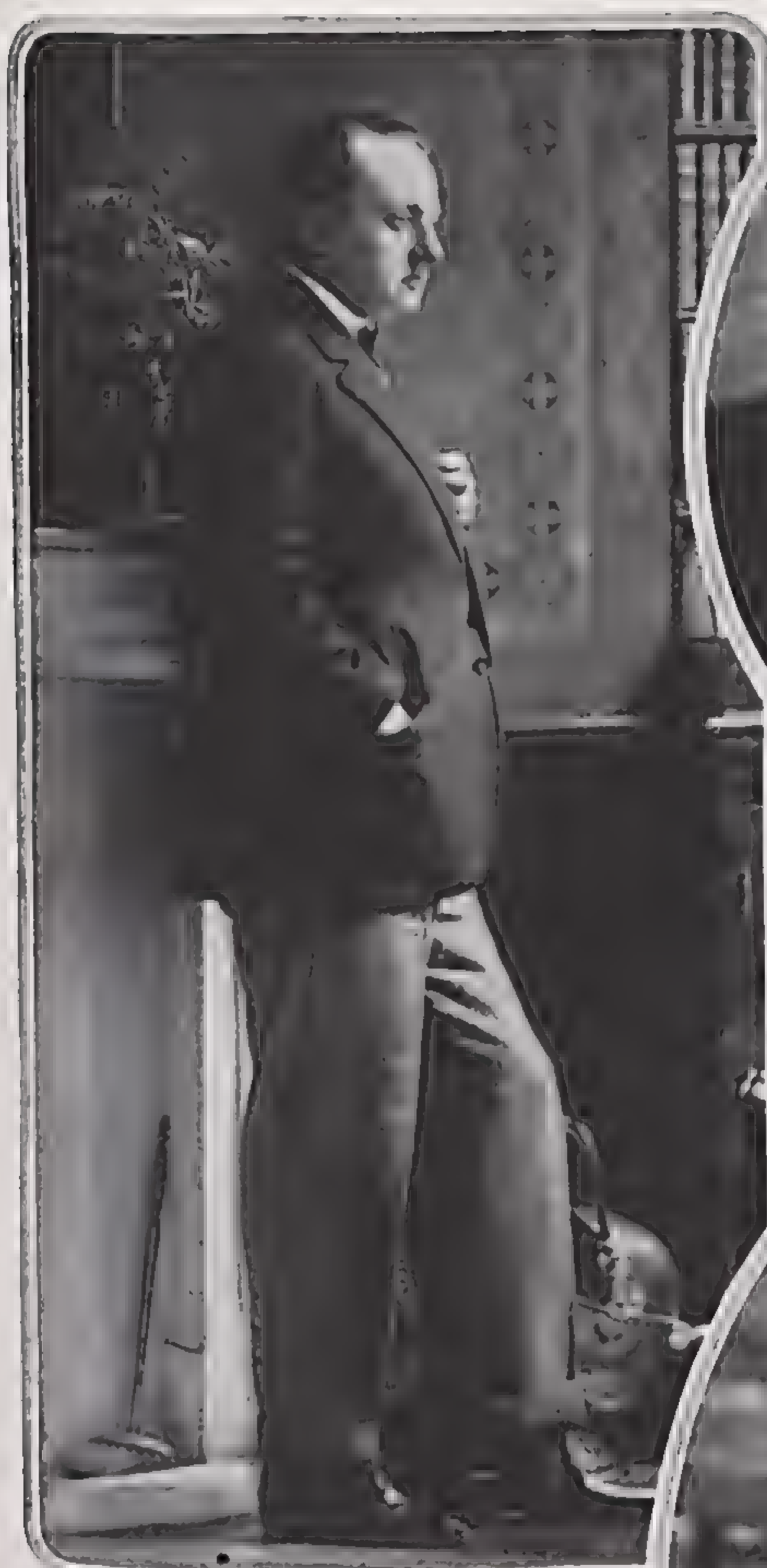


Two photographs by White

Mr. George Broadhurst turned his knowledge of the public to excellent account this winter, and with "The Law of the Land," and "Innocent," evoked the good old thrills in the old way



Photograph from Brown Bros.



Photograph by Malcolm Arbuthnot

"Marie Odile," written by Mr. Edward Knoblauch, an American who lives in England, sets a high-water mark for the tide of poetry in our native drama

repeated his former triumphs in the realms of social satire and high-class melodrama. These two plays, both admirable in technique, were deservedly the most successful that this good and faithful servant of the theatre has set forth in the last half-dozen years.

PROFESSIONALS AND APPRENTICES

Mr. Edward Knoblauch, an American who lives in England, and whose achievements must therefore be recorded to the credit of both countries, contributed two successes to the recent season. The first of these, "My Lady's Dress," revealed a novel project; for it exhibited a series of seven closely related one-act plays enclosed within a prologue and an epilogue. Mr. Knoblauch's work is distinguished by a clear originality of fancy and by a delicate literary tact; and these qualities were shown at their finest in "Marie Odile" his second contribution to the season. This lyrical and lovely play set a new high-water mark for the rising tide of poetry in our native drama; and in staging this tender and sweet phantasy, Mr. David Belasco ascended to a simplicity and serenity of method which established a new standard in the history of stage-direction in this country. The success of Mr. Belasco in transcending his former triumphs as a producer of plays is no less notable a feature of the recent season than the success of Mr. Granville Barker in transferring to this country the triumph of that new stagecraft which had already been accepted overseas.

Mr. Hubert Henry Davies, who, by reason of the delicacy of his art, may be called the most lovable of contemporary British playwrights, with the single exception of Sir James Barrie, achieved a well-deserved success with "Outcast," the most serious of all his plays. The last act of this drama was not completely satisfactory; but the piece as a whole



Photograph by Sarony
Mr. Elmer L. Reizenstein, twenty-one, guessed right the very first time in "On Trial"



Photograph by White
Mr. Roi Cooper Megrue, the clever apprentice to the theatre, who wrote "Under Cover"



Copyright by Charles Frohman

"Outcast," which, save for Elsie Ferguson's acting, might have been rejected as "caviar to the general," was written by Mr. Hubert Henry Davies

superior in certain passages, in which the problems of an impecunious young woman who is trying honestly to make her way in life were studied with unusual sincerity.

The success of Mr. George Broadhurst in the recent season of depression is less surprising, since his long experience in the theatre had made him familiar with the surest elements of popular appeal. "The Law of the Land" was a traditional melodrama, skilfully devised to evoke the old accustomed thrills in the old accustomed way. "Innocent," which was adapted by Mr. Broadhurst from the Hungarian of Arpad Pasztor, exhibited a certain novelty of structure, in the fact that the prologue depicted an incident which was imagined to occur a couple of years later than the ensuing narrative; but this innovation of an unexpected retrogression in time was not thoroughly worked into the construction of the play, as it was in Mr. Reizenstein's "On Trial."

Mr. Edward Sheldon—the most promising of all American playwrights still under thirty years of age—was responsible for one of the biggest failures and also for one of the biggest successes of the year. "The Garden of Paradise," which was dramatized from Hans Christian Andersen's story of "The Little Mermaid," failed to interest the public, despite the fact (or, possibly, because of the fact) that it was invested with very sumptuous scenery designed by Mr. Joseph Urban. On the other hand, "The Song of Songs," which was dramatized from "Das Hohe Lied" of Hermann Sudermann, ran successfully for many months. This play was in no way superior to "The Garden of Paradise" and was in many ways inferior to Mr. Sheldon's former efforts; but it seems to have succeeded mainly because of the appeal of its imported subject-matter to the contagious public sense of scandal.



Photograph by Paul Thompson

The success of Mr. Granville Barker in transferring to this country the triumph of that new stagecraft which had already been accepted overseas, was a feature event of the past season

was distinguished by deep sympathy with certain interesting types of character that are most frequently misrepresented in the theatre, and by consummate literary taste in the writing of the dialogue.

THE VERY FIRST GUESS

The successful playwrights who have thus far been enumerated were all well-known before the recent season opened; but the most signal triumphs of purely American authorship in the same period were achieved by writers who had not been heard from in the past. The most celebrated play of the entire season was "On Trial," which was written by Mr. Elmer L. Reizenstein, a youth of twenty-one who had never been heard of on Broadway until that August night which made him famous. The story of this melodrama was entirely traditional; but the play achieved a striking triumph because of the author's technical expedient of tracing the story backward, from effects to cause, instead of forward, from causes to effect.

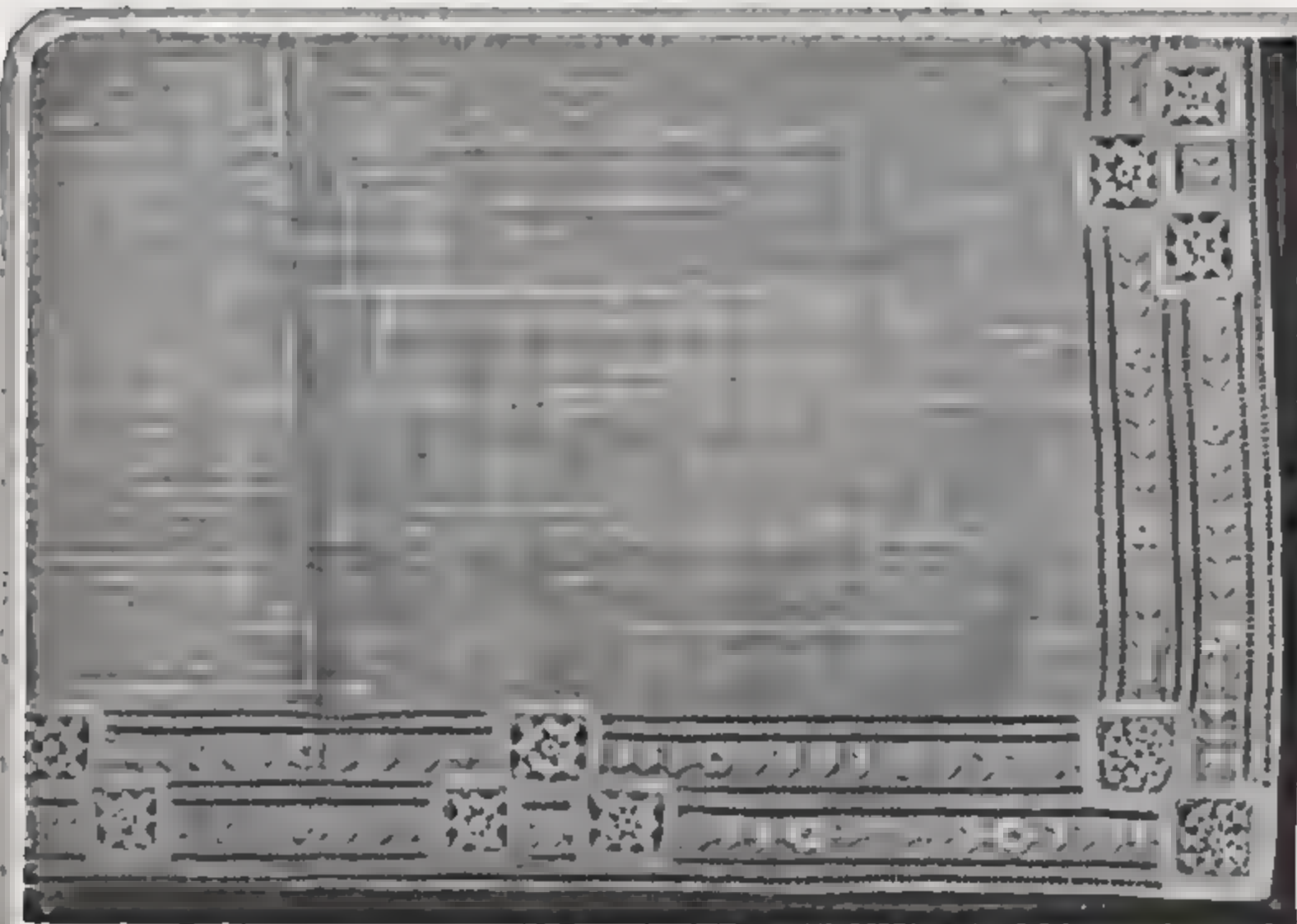
No less successful than Mr. Reizenstein was Mr. Roi Cooper Megrue, the author of "Under Cover," and the author

also (in collaboration with Mr. Walter Hackett) of "It Pays to Advertise." Mr. Megrue, a new-comer to the theatre, seems to have set out with the determination to capture the public by surprise. "It Pays to Advertise," a racy farce, is replete with sudden contraventions of preestablished clues to character; and in "Under Cover" Mr. Megrue succeeded in trampling down the immemorial tradition that a playwright must never keep a secret from his audience; the discovery of the hero's identity came late.

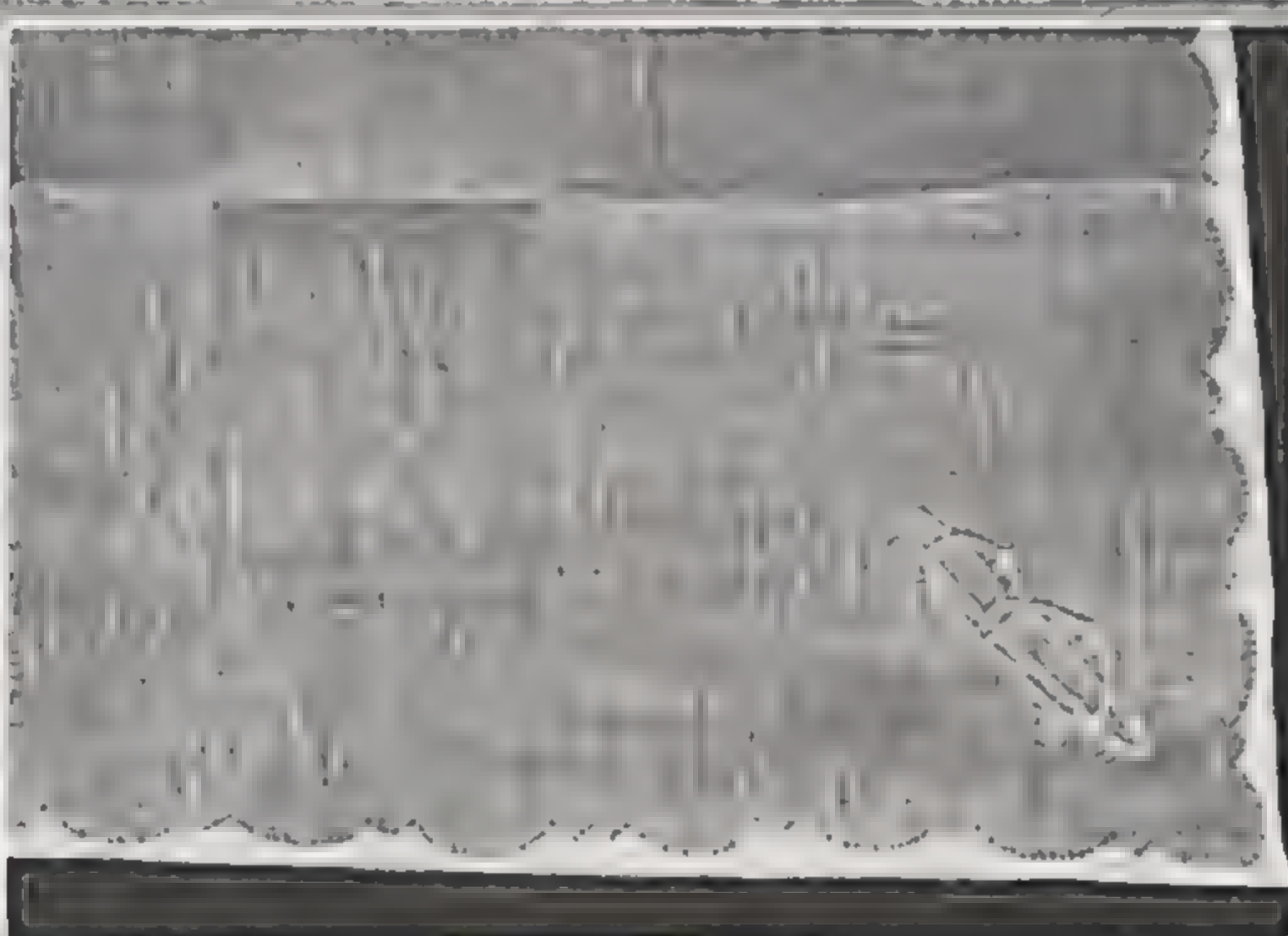
ANOTHER NEOPHYTE

Another neophyte is Mr. Willard Mack, the author of "Kick In" and "So Much for So Much." Mr. Mack is an actor, familiar with the exigencies of the stage and gifted with a knack for writing dialogue in slang. "Kick In," which deals with the difficulties of an ex-convict, who has served his time, to reestablish himself in an honorable relation to society, is, except for its artificial and untruthful ending, the best of all the "crook" plays with which our stage has recently been flooded. "So Much for So Much," though comparatively ineffective as a whole, was

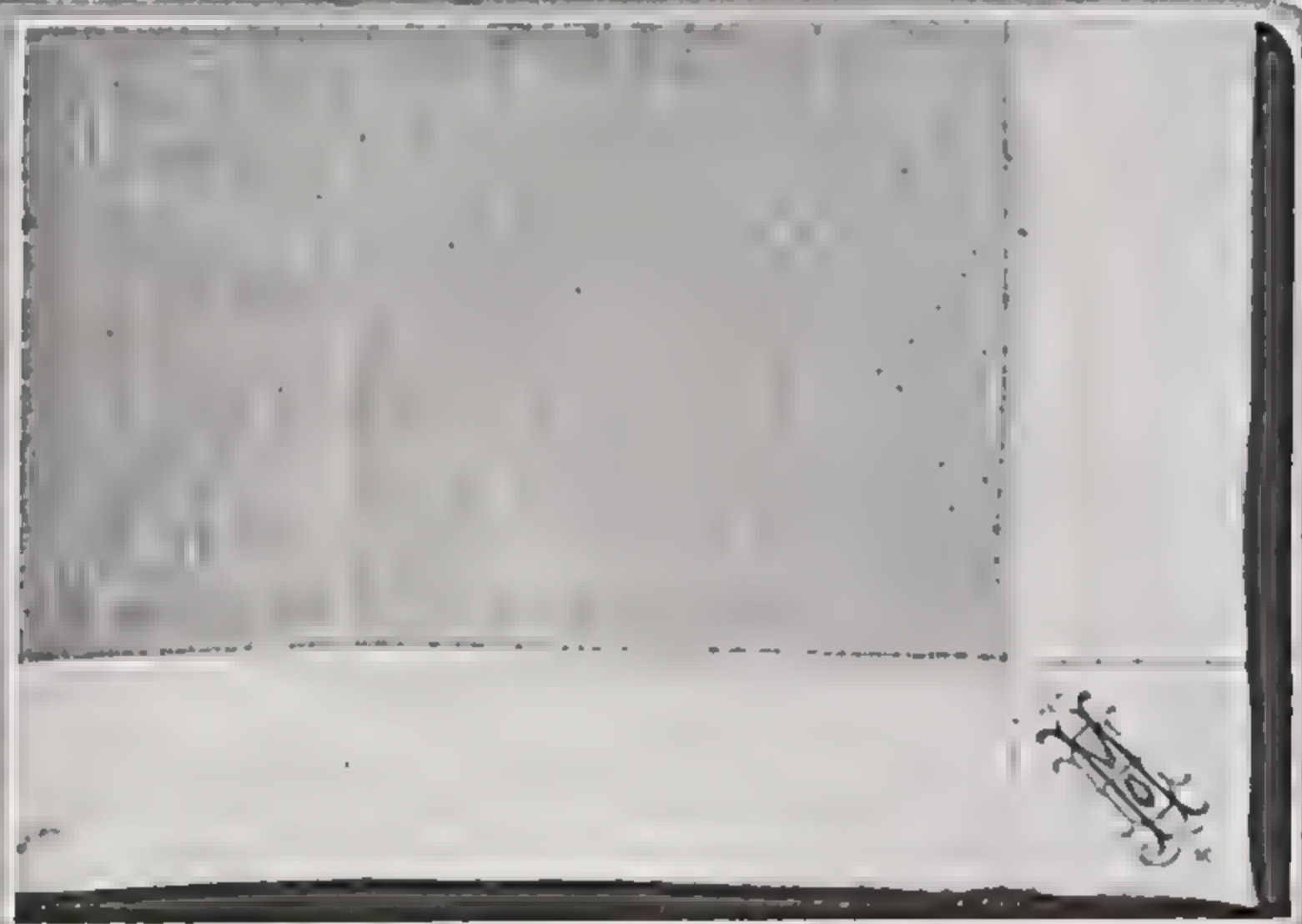
HAND KERCHIEFS, HAND SPUN



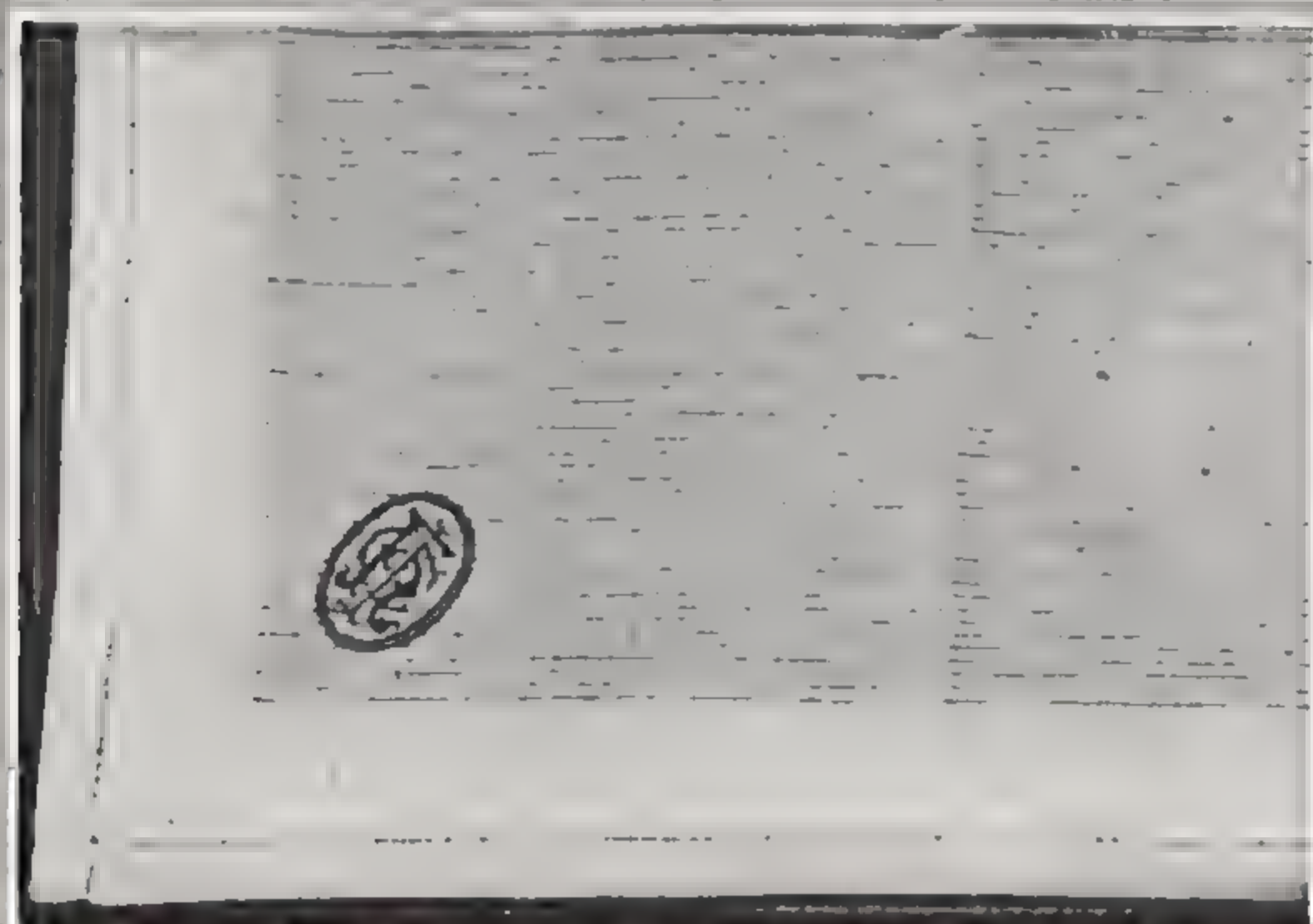
An almost invisible embroidery in a vine pattern, dainty squares of lace inset to form a pattern, and six rows of tiny double hemstitching form an elaborate yet apparently simple border to this dainty linen square



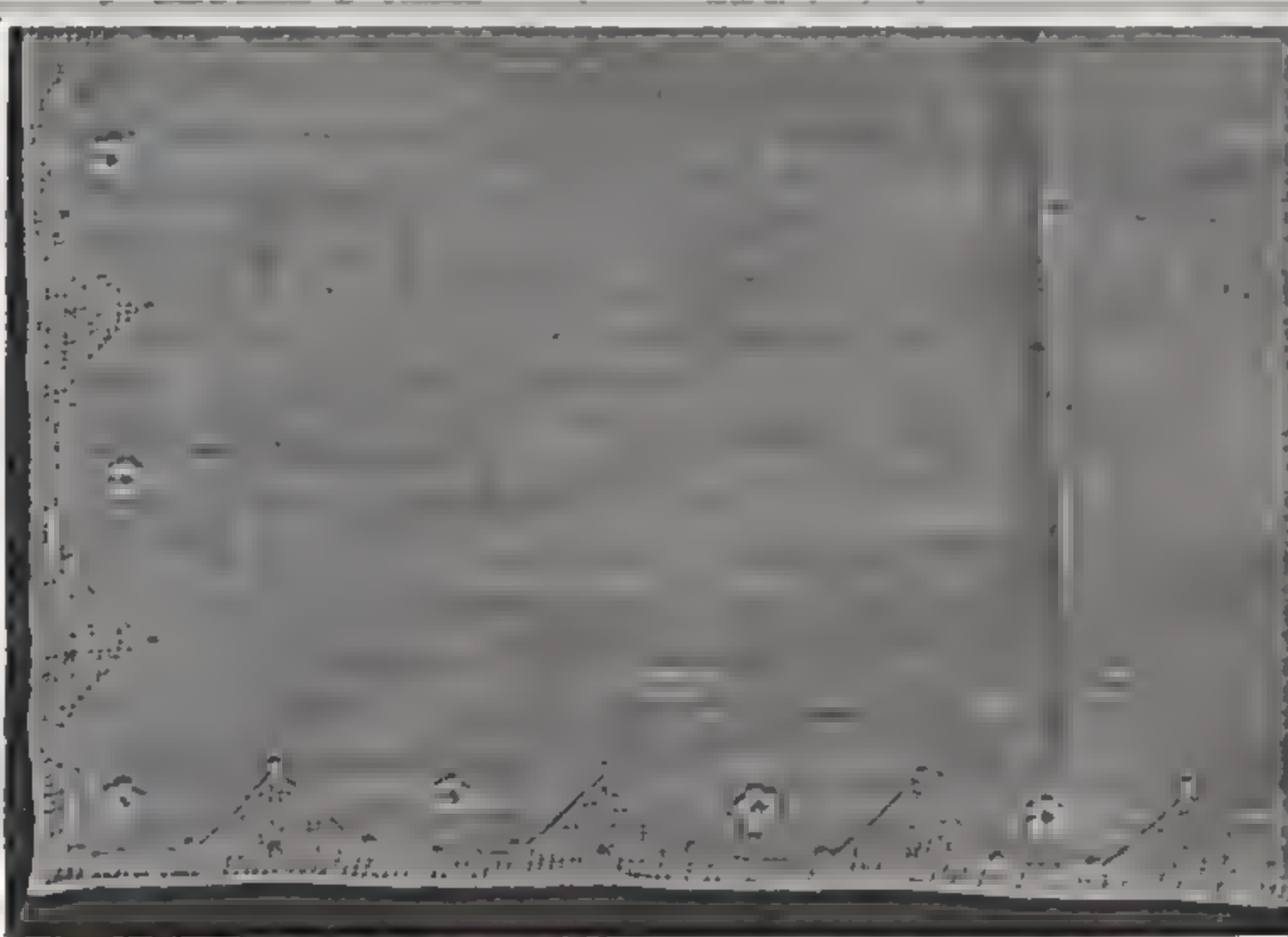
The exquisite simplicity of this feminine handkerchief is its chief beauty. The irregular hemstitched hem is very novel, yet its simplicity is eminently suited to the very elaborate thick-and-thin weave of the linen



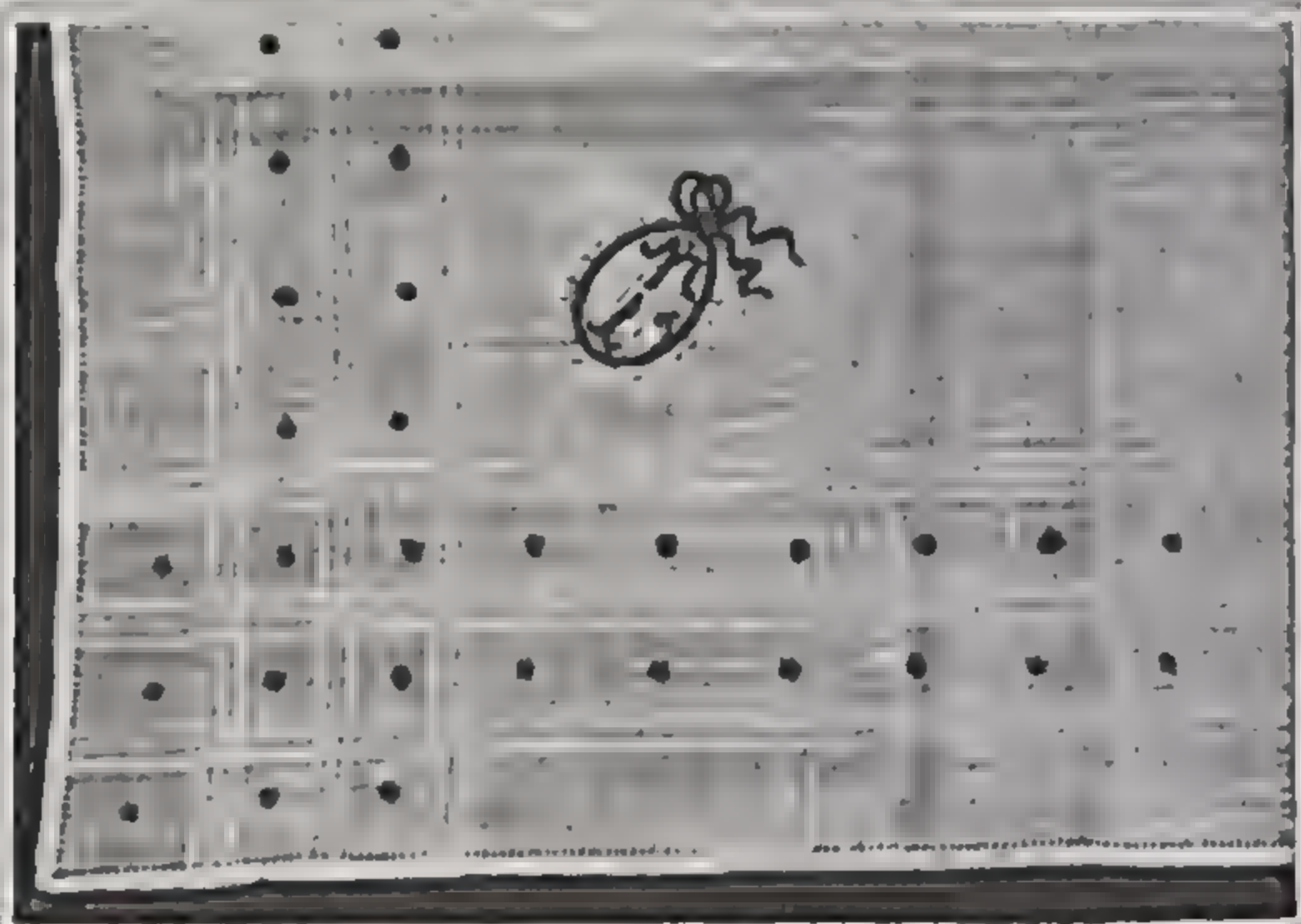
Oddly placed in the very corner of the hem itself, the monogram on this handkerchief for a man's use contrasts with the white linen by its threads of blue, old-gold, and mulberry, oddly combined, a color for each letter



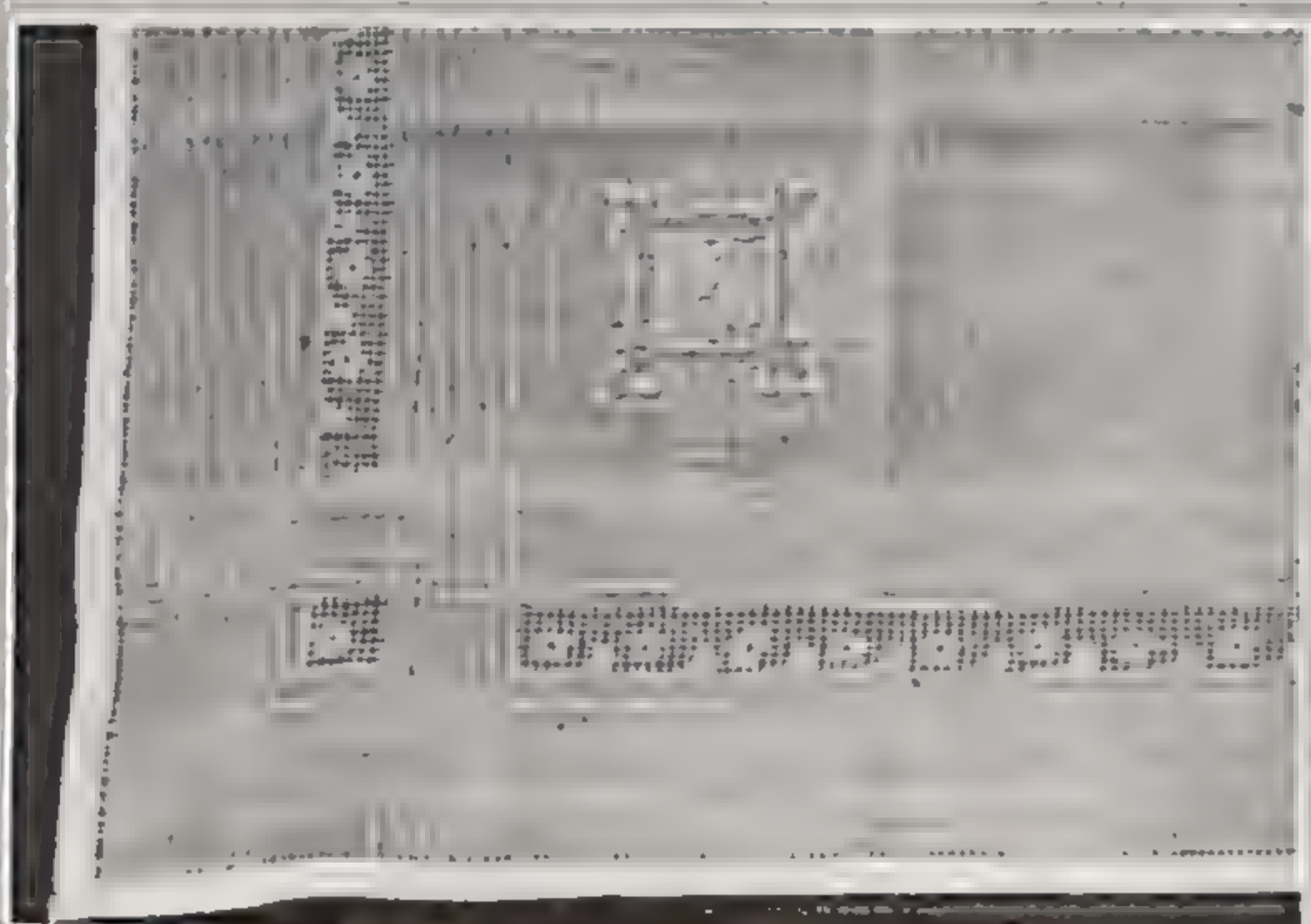
For men, such a colored handkerchief as this is exceedingly smart. The hair-lines which bar the body of the handkerchief are mauve, and the monogram is embroidered in three shades of purple and is framed in an oval



Sheer as a cobweb and white as snow is this handkerchief for a woman; one wonders how the exquisite workmanship in the border could have been possible on a linen woven so wonderfully fine with patient dexterity



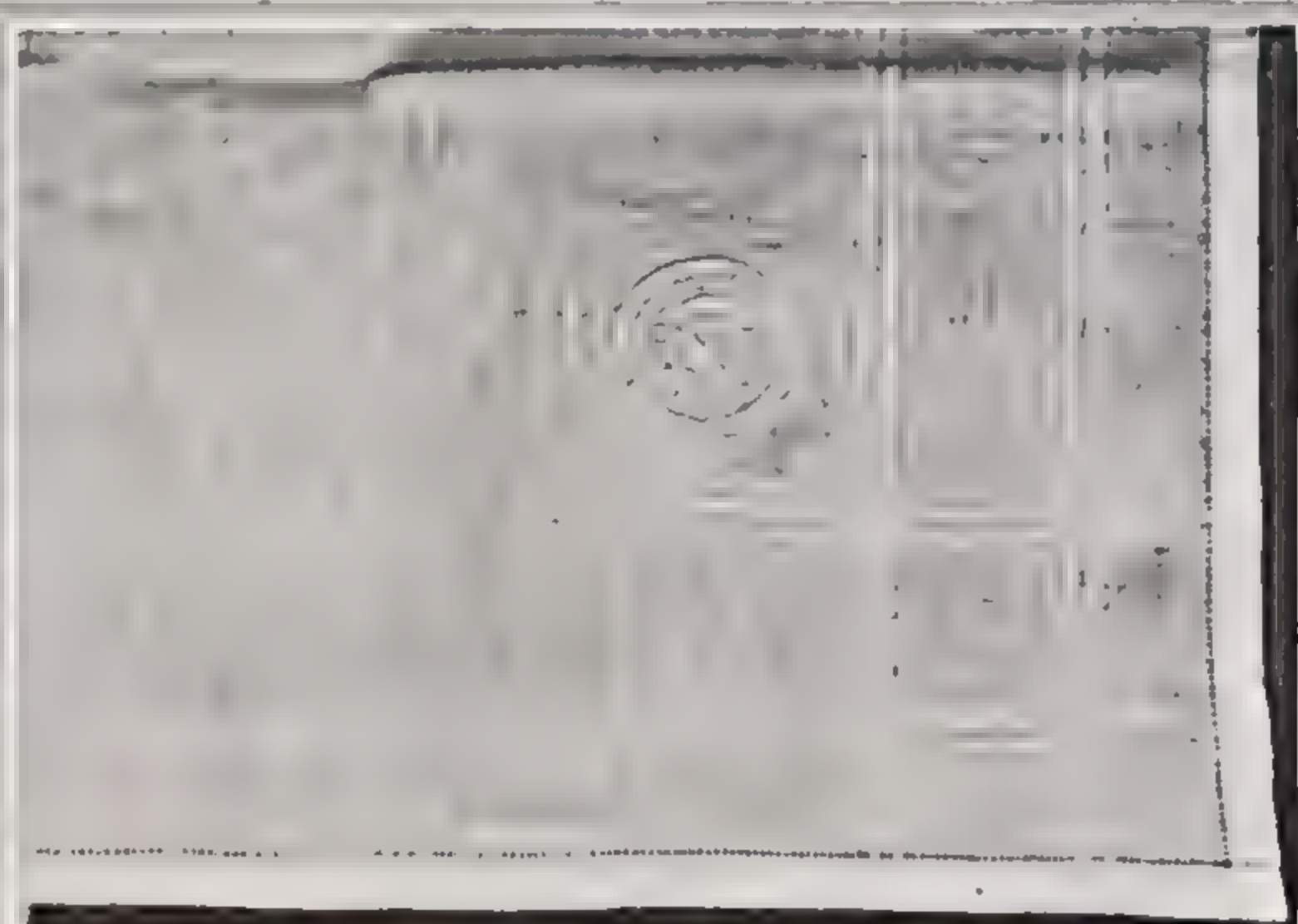
The fad for black and white has four sponsors in the handkerchiefs on this page, and this one, with black dots and white bars and black and white initial is, perhaps, most conservative of them all, despite its monogram



A woman's handkerchief, while not elaborate in appearance these days, must yet bear evidence of beautiful workmanship in the weave of the linen and the work upon it; the hemstitching especially must be exquisite



Diagonals of black unequally distant, one from the other, form a border about this linen square, making a handkerchief novel yet in the best of taste. The monogram also is black and white, done with a fine flourish



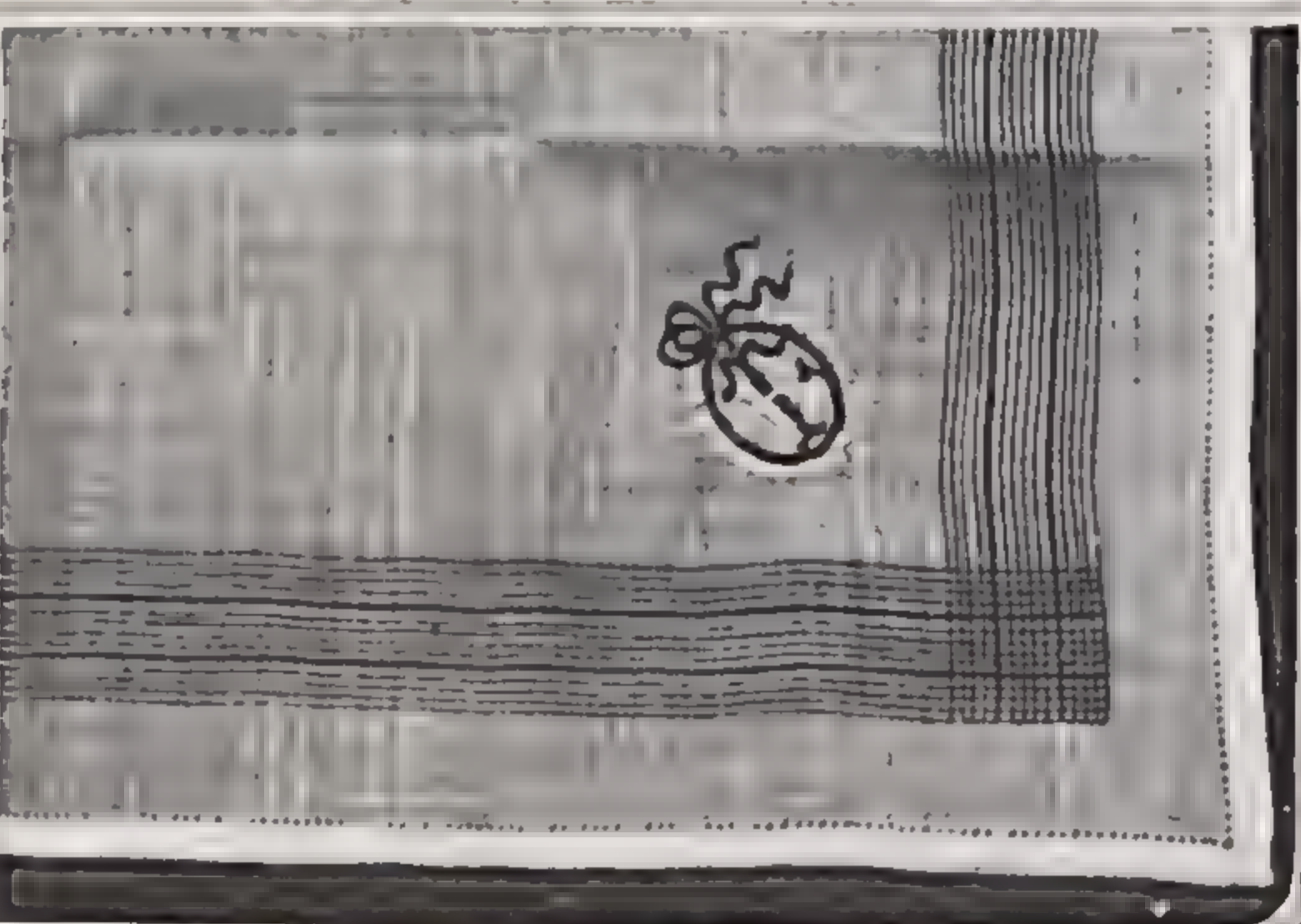
The man's all-white handkerchief has a narrow hemstitched hem which is given a semblance of width by corded bars of white just inside it. The round initial is unusually attractive and ornate, yet is not effeminate



A man's handkerchief of hand-spun linen has center and hem of slate gray linen, the band of darker gray stripes within the white corded stripes, and initial in gray and blue



Most novel of the handkerchiefs here is this black and white square for a woman. The border is made into an openwork design of black thread; the initial is black blocks



The fad for barred handkerchiefs and the fad for black and white both have encouragement in this black-barred handkerchief. Handkerchiefs from Soeber Frères, Paris

— FINE LINENS FROM VOSGES, FRANCE

PARTICULAR attention should be called to the many smart shops of Paris which have never for one moment closed their doors since the beginning of the war, and which have continued to deck their windows with the prettiest of their wares and to promote and encourage commerce by every possible means.

Sœber Frères, the Paris shop from which the pretty models seen on this and the preceding page were procured, is among this number; and in spite of the calamitous conditions in Vosges, in the northeast corner of France, fragile embroideries and filmy hand-spun linens continue to find their way to the rue de la Paix. The department known as Vosges is quite as renowned for its exquisite hand-embroideries as is Champagne for its wines or Touraine for its châteaux, and when an article of feminine attire is spun or embroidered in Vosges and sold in the rue de la Paix it carries a guarantee of perfection which admits of no debate.

WHAT WILL YOU HAVE, MADAME?

Embroidered handkerchiefs and blouses and novelties in neckwear such as are shown on this and the opposite page, are the specialties of this well-known shop, though lingerie dresses and cobwebby under garments are made by special order for a large clientele.

A most becoming blouse is illustrated at the lower left. Pale blue handkerchief linen and white organdy are combined to produce this dainty model. The narrow rectangular vest and flaring collar and cuffs are of the organdy, joined to the blue linen by narrow à jour. Tiny bullet buttons of pearl are used down the front, and organdy-covered buttons finish the sleeves.

An all-white blouse of a more elaborate character appears at the lower right. Hand-spun linen of the sheerest, most

As Champagne in France Is Noted for Its Wines and Touraine for Its Châteaux, So Is Vosges Known for Its Spinning and Its Embroidering of Exquisite Fabrics



Sœber Frères recognized that petticoats must be, since the mode has decreed it, so they made a creation of maize colored organdy, puffed it out with rows of Valenciennes lace, and called it a petticoat

"Blue linen and white organdy blouse"—so runs the description. But back of the blouse is the art of the Parisian Sœber Frères, and in front of it are dainty white pearl bullet buttons. Sketched directly at the left

Hand-spun linen, white and sheer, forms the vest-like overblouse, and white tulle the underblouse, and around and about the first are eyelets embroidered with the well-known art of this well-known shop

transparent quality is used for the vest-like overblouse, while the under foundation is of softest tulle. Rows of eyelet embroidery are used to accentuate the lines of the overblouse, and two little diagonal pockets with embroidered flaps lend the model a cachet characteristic of this house.

Maize colored organdy is the material used in the dainty petticoat illustrated in the middle of the page. Crisp puffs, graduated in width, are sewed together with a narrow *entre-deux* of Valenciennes lace, and a frill of the same lace finishes the hem and the dust ruffle.

A DOZEN FRENCH HANDKERCHIEFS

Among the dozen handkerchiefs on page 52 are four fragile white handkerchiefs for women, four women's black and white handkerchiefs,—recent and charming novelties from this house,—and four handkerchiefs for men. The man's handkerchief at the lower left on the preceding page is of hand-spun linen with a broad band of corded threads inside a colored border. The middle of the handkerchief is of slate gray linen, the hem is of linen of the same color, and the band of colored hair-line stripes is of a slightly darker gray. The monogram is slate gray, royal blue, and white.

The man's handkerchief at the left on page 52, second from the top, has hair-lines of mauve on a white ground; the monogram is in three shades of purple. The plain white handkerchief at the upper right on page 52 has the monogram oddly placed in the hem and embroidered in blue, old-gold, and mulberry letters.

Note.—Addresses of the Paris shops will be furnished on request or the Shopping Department of Vogue will be glad to buy, without extra charge, from the Paris shops, articles mentioned on these two pages. Address Vogue Shopping Service, 443 Fourth Avenue, cor. 30th Street, New York City.





A white net frock charmingly designed with a satin girdle crossing beneath an embroidered jacket-waist, and with an oddly embroidered skirt, is as it should be—exquisite; \$19.75



Three pointed net skirts, triply pointed sleeves of net, and a pointed net bodice all point the moral that the daintiest of summer dance frocks are of sheer white net, broadly sashed; \$38

Georgette crêpe is a material so lovely in itself that a frock made of it needs no other charm; yet to charm of material is here added the charm of quaint flounces and wide soft sash; \$38



Chiffon soft and full and flounced, in the fashion daguerreotypes have made familiar, is combined with a gay flowered taffeta in a bodice as old-fashioned as the skirt; \$29.50

S E E N i n t h e S H O P S

IT is never a good plan to purchase a complete wardrobe at the beginning of the season. This statement is an almost unnecessary one to-day, for comparatively few women make the mistake of purchasing early much more than the foundation of the wardrobe; the plan usually followed is to buy only the necessary things, and to add gradually other necessities as the season advances.

The shops show such fascinating things at the height of the season and the prices are often so reasonable in comparison with those asked very early, that it is well to wait and avail oneself of the opportunities offered later. For instance, both of the dresses shown in the middle above are unusual models not so likely to be found until the fashions of the season have become really settled.

The frock at the left of these two is a charming dress for summer afternoons or for dinner wear. Three pointed net skirts are joined to a very simple net bodice; a new collar repeats the points of the skirt, and the elbow-length sleeves also end, like the skirt, in three pointed ruffles. The only color on the dress is the wide girdle and sash of apple green ribbon. This dress is excellently made throughout; its utter absence of trimming makes it particularly smart. The foundation skirt is of organdy, which adds additional crispness and lightness to the frock, itself of fly-away daintiness.

DAGUERREOTYPE RUFFLES

The frock shown second from the right at the top of the page is of Georgette crêpe, and is a delightful exponent of a smart fabric and the ruffle mode which has its most successful expression in sheer frocks. The skirt, since it is of such a soft material, can afford the ex-

treme fulness which so greatly adds to its effect. The four Georgette crêpe ruffles which circle it are in turn circled with three heavy cordings of the Georgette crêpe, and are edged with an inch-wide footing of organdy. The bodice has an unusual deep collar trimmed with a very fine shadow lace; similar lace forms the vest and revers. The wide girdle, which ends in a soft bow at the back, is old-blue on the flesh colored frock of this model, and of a smart black and white stripe on the white model. The careful details of designing and the excellent workmanship both add to the success of the dress, but the grace of the soft sheer material is in itself enough to make this dress a delight both to see and to wear.

WHEN ALL ONE ASKS IS COOLNESS

Less pretentious but not lacking in charm is the white embroidered net dress at the upper left. Its pretty waist in jacket effect is seemingly held together in front with a narrow black velvet ribbon which threads through the collar, and the blouse is finished at the bottom with a pretty crossed girdle of satin ribbon in any one of the popular colors. The unusual design of the skirt, especially its embroidered sections over the hips, is distinctive and quite in keeping with the quaint bodice.

Delightful for the summer evening when all that one asks of an evening gown

What You Will in Summer Frocks—Net, Chiffon, Voile, Lawn; What You Will in Sweaters—Silk or Wool; and Whatever Purpose You Will for a Long Summer Coat



At the left is a sweater of black and white wool, \$5.90, and a straw hat, \$3.90. At the right is a sweater of fiber silk, \$8.50, and a sailor of felt and straw, \$5.75

is that it look cool, be cool, and at the same time be effective, is the pretty frock at the upper right. This is made of combination of chiffon and flowered taffeta; the former makes the skirt and the pretty and effective sleeves and the latter fashions the unusual bodice, which crosses surplice fashion and finishes in an odd ornament at the back. The chiffon of this frock comes in white and in all evening shades and the taffeta of the bodice comes, naturally, in colors to match and has a contrasting design of softly colored flowers. These and the looped ruffles on the skirt lend quaintness.

CALLED A "UTILITY FROCK"

One so often needs such a frock as is shown at the lower right on page 55, that the shop featuring it carries it both in such perishable shades as white and flesh color and in the darker colors such as navy and black. Made of Georgette crêpe trimmed with taffeta, it suits so many purposes that one might call it a "utility frock," which is so great a boon to the summer or the winter wardrobe.

The body of skirt and bodice is of Georgette crêpe. On the skirt are three taffeta bands edged with narrow plaitings of taffeta; on the bodice the revers, the cuffs, and the girdle are of taffeta; the latter ends in a knot of velvet at the left side. Soft net lace forms the chemisettes and the full upstanding collar.



White lawn is accented with a black moire bow at the neck and by a wide black moire girdle, to give contrast to the all-whiteness of a gauzily fine frock ruffled all around; \$14.50

Figured cotton voile has had a long run of popularity, for it tubs most-successfully and is always cool. Organdy ruchings make crisp edgings for the deep flat flounces; \$14.50

There is one type of frock which practically every woman buys to replenish her wardrobe from time to time throughout the entire summer season, and that is the type of simple and attractive wash frock such as are the two shown at the top on this page. The first of these, on the left, is a frock such as one finds all too seldom in the shops at a reasonable price. It is fine white lawn, and its trimming, if one may call it trimming, consists entirely of tiny ruffles and the narrowest of tucks. Black moire bows and a simple black moire girdle ending in a soft pump bow at the back finish it.

The frock shown second from the left above is made of one of the pretty small-figured cotton voiles which, when in a good quality, tub so successfully and have proved so useful for several seasons. This one gains in smartness by its combination with white organdy; organdy is used in the vest and collar of the waist, and for the knife-plaited ruchings which trim the three tiers of the skirt and the sleeves. These ruchings to the flounces give them a crispness and flare that flounces of the plain voile might lack. A satin girdle repeats the color of the voile.

SWEATERS AND SWEATERS

No summer wardrobe is complete without a smart sweater this season, for though sweaters have always been, and will be most popular this season they are more popular than ever.

Two excellent sweaters that are effective but inexpensive are illustrated on the preceding page. The one at the right is of the popular fiber silk, and comes in a variety of colors—yellow, white, old-blue, and rose. The one at the left is of black and white striped wool. The latter is also shown in rose with a white stripe, and this is equally effective.



Duvelyn, a fabric warm yet light, firm yet soft, in a rose color of beautiful dye, makes the all-necessary extra summer coat; nickel buttons; \$45. The buckskin hat is gray or brown; \$5

With the fiber silk sweater is worn a very pretty rolling sailor of felt either in a champagne shade or in all white. With the champagne colored felt dark brown straw forms the narrow edge to the brim, while with the white felt this edge is of black straw. The band around the crown is of an unusual type of coarse veiling to match the edge (either dark brown or black), and is laid in soft folds.

With the black and white sweater is worn a very pretty bangcock straw hat faced with hemp; pink or navy blue bangcock straw is bound with a white grosgrain band and is faced with white hemp, which is most becoming.

JUST A NICE BIG COAT

One of the most marked style features of the season has been the increase in the use of smart coats on the order of the one illustrated below. The dominating features of this class of coat are first, the remarkably beautiful grade of the materials used,—materials beautiful both in color and texture,—and, secondly, the effective designs in which the coats are made. The materials are practically all soft wool velours, many of them with a suede finish. Wool velours is woven in beautiful colors, has warmth without weight, and is extremely soft and pliable. Coats of the character of the one illustrated, lined with silks, that often afford an unusual and smart color contrast, are so generally worn by smart women that they have made a place for themselves beside others of the really successful fashions of the spring and summer season.

Since motors play such an important part in the modern scheme of life, it is necessary, even in midsummer, to have a fairly warm coat for the cool of early morning and late evening. Moreover, such a coat is extremely useful for travel. But, important though these points may be, they are after all neither of them the one which actually counts

most to the woman who buys the coat. This point is that the coats are most becoming. The coat illustrated below is of rose colored duvetyn fastened with large, flat, shiny nickel buttons, and lined with a most striking black and white striped satin.

Worn with it is a very attractive little hat suitable either for motoring or for sports. It is made of the softest of genuine buckskins, in either a lovely field stone gray or in a soft leaf brown.

TO POWDER THE NOSE

Pretty to hang in the guest-room is the dainty lace bag below. This bag is edged with ribbon and decorated with fine French ribbon roses and loops of ribbon, and contains the little wads of cotton now so generally used to powder the tip of the nose. A piece of cotton that can be used once and thrown away appeals to the woman of careful habits, as a powder puff or a chamois skin, which must be used over and over again, does not. Especially for the guest is this a thoughtful convenience. This little bag is prettily made up of soft shadow lace and decorated with colored ribbon to match the room.

The radium watch has proved to be very successful, but heretofore it has been rather expensive. Now, in the watch illustrated below, the expense of the watch is minimized. Figures of radium show as well at night as by day, and the works in their nickel case are excellent. The whole makes just the watch for country use, and obviates the necessity of risking, perhaps, a watch that one may have long treasured.

Note.—Addresses of the shops where these articles may be bought will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York City.



A watch with radium figures shines with light in a dark place. The works are excellent; \$3



Shadow lace and ribbon and fine French roses without, and, within, bits of powdery cotton to powder the nose; \$1.75



A frock of Georgette crêpe trimmed with taffeta bands and plaitings has so many uses that this one is made of these materials, in this wise, and in all colors, light and dark; \$29.50



THOUGH THE WIDTH OF SUMMER HATS ALLOWS ONE TO VIEW THE MODE WITH BUT HALF AN EYE, THAT HALF IS ENOUGH TO SEE A BRIM VERY WIDE, VERY SHEER, VERY PASTEL, AND VERY, VERY PICTURESQUELY TILTED



Pale pink Neapolitan straw dotted with pink china beads—only a midsummer hat would dare so pink a combination. The pink beads rim the hat once on the edge, a second time two inches from the edge, the third time around the crown, and then scatter promiscuously over the crown and the pink Neapolitan straw bow.



Old-rose is a color that is reserved for the picturesque in costuming, and a leghorn hat with a picturesquely drooping brim more picturesquely rose wreathed and most picturesquely bound with old-rose velvet and with streamers of velvet trailing down on the shoulder, is of the essence of summer days, fluffy frocks, and garden-parties.



Midsummer wheat as snow white as the kid crown of the hat, bursts this way and that above a wide drooping brim of leghorn. Though this leghorn brim was wide enough in the beginning, goodness knows, yet the white chiffon edge to the brim knows how to stretch a good point still further. Hats from François.

Neapolitan straw was designed for the large, drooping, flat-crowned hat; therefore is its return to fashion welcomed for a season when the picturesque hat is again in vogue. This hat is black and white, with a wreath of pink roses and green leaves; white Neapolitan straw is edged with black straw and finished with a plaiting and streamers of black taffeta.

The leniency of summer fashion in hat brims is measured in the width of this one, which rivals, as it was predicted the summer hat would rival, anything last summer produced. The crown is round, rather high, and dome-like. The hat is of fine white hemp, and is wreathed quite simply with white berries bunched closely about the very base of the crown.





A cluster of gay pink roses affords a charming foil to the dull blue of an organdy frock girdled with dull blue ribbon, and a rose-toned taffeta hat trimmed with prim little roses carries out the pretty color scheme. To make this becoming frock more becoming a white lace vest is inset. Pictured directly above

The vogue of sheer material for autumn is forecast in the costume at the upper left, from Boué. It is made of silk mousseline and taffeta in a dark shade of brown—darker than tête de nègre—which promises to be smart. The long sleeves, high neck, taffeta hem, and bow give the gown substance

At the upper right and at the lower left may be seen the back and front views of a hand-embroidered white silk mousseline frock sponsored by Maurice Mayer, and boasting distinctly novel features in the double collar, the odd sleeve ruffles, and the corded skirt opening over a profusely ruffled underskirt

Possessed of the indefinable quality of effectiveness is a Rondeau model of black Chantilly lace over black taffeta, which is girdled with Nattier blue satin. High neck and long sleeves make the gown very smart, and the gold strings dropping at the side provide a telling touch. Shown at the right



CONFIRMING MODES THAT
ARE AND HINTING OF
MODES THAT WILL BE, COME
FOUR GOWNS FROM PARIS



Pink ratine is this one-piece bathing suit bound with gay cretonne and buttonholed with floss. Any child from two to nine years old may have one



Blue and red embroidered dogs and rabbits scamper recklessly about the bib of tan linen playdress cut very smartly with a flaring circular skirt and intended to be worn with a little guimpe—or without, if it is warm

Quick as a wink a boy may slip into tan linen rompers which fasten on the shoulders and are joined at the waist under a band that buttons like a belt. A red, yellow, and brown butterfly is embroidered in front



Curly locks or bobbed head may alike wear a little cap of tan crocheted silk trimmed with bunches of variously colored flowers

Aside from the entirely fascinating design of man, horse, and rabbit embroidered in deep golden brown, dull red, and blue upon the front of it, rompers of natural colored linen have unusual attractiveness of cut

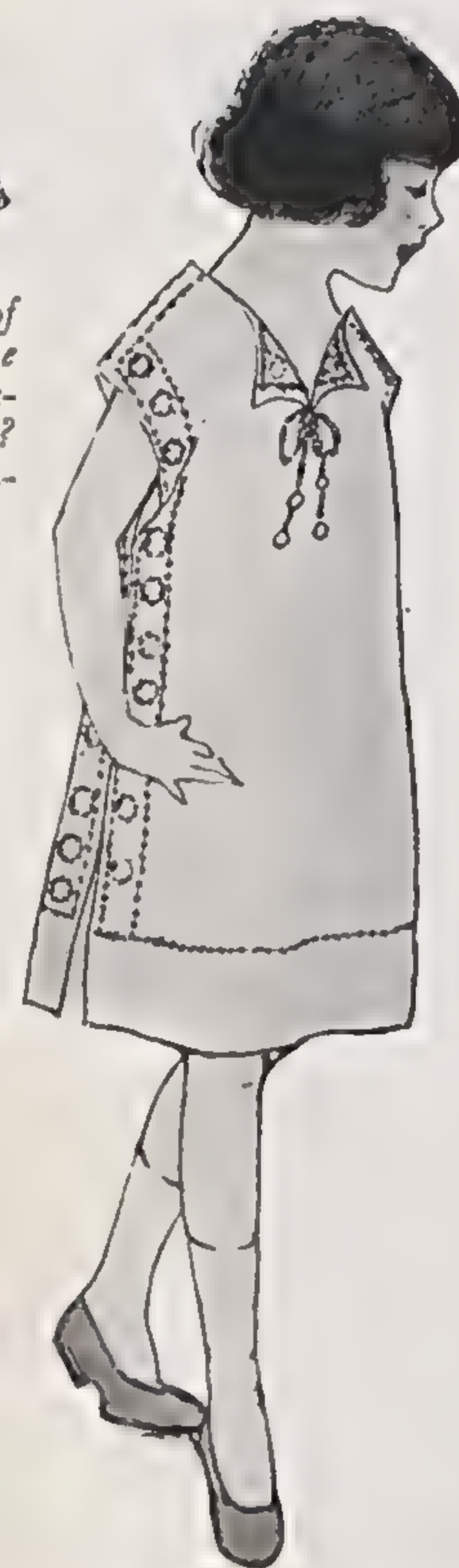
What more could a child ask of rompers than the gaiety of a cretonne collar and the fascination of a stalking pussy and pecking chickens? It is of natural rough linen embroidered in brown and yellow



Simple with the simplicity which is the birthright of childhood, but yet a bit unusual for all of that, is a frock of tan linen in a heavy basket weave trimmed with bands of blue linen and a thread design of white



For the girl of eight or over here is a dress of beige batiste with a hand-embroidered yoke and bands of hand-crocheted lace in heavy and effective pattern. Below the tunic may be seen a sash of blue ribbon. The clothes on this page are all shown by Vanity Fair Shop, Inc., New York City

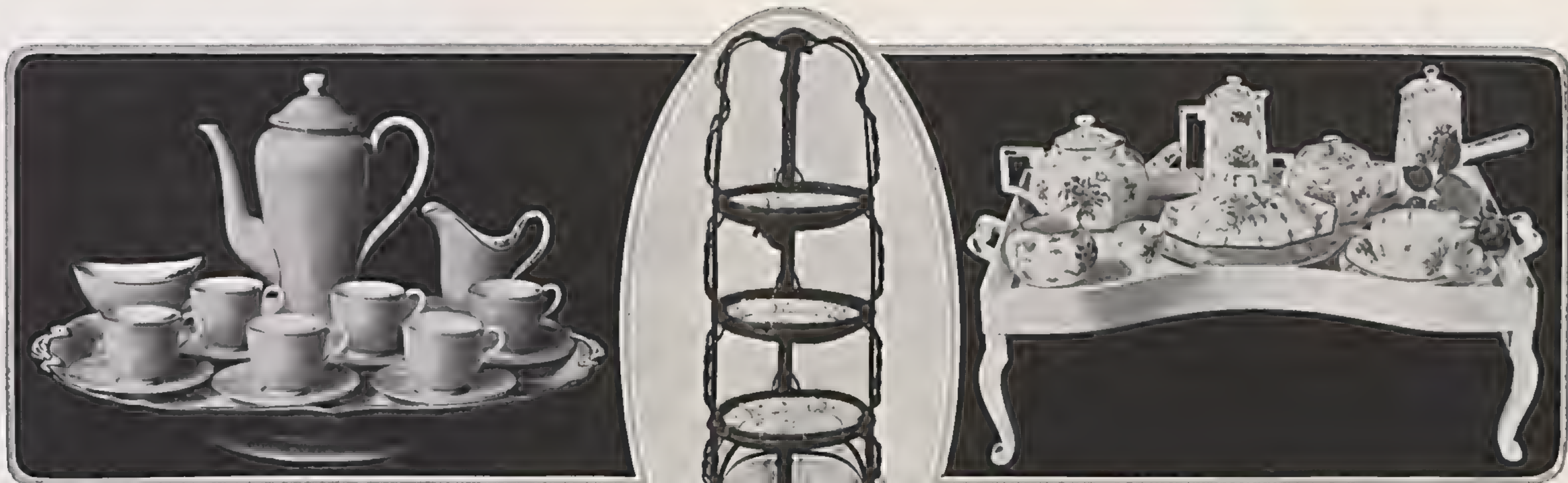


To wear on the beach a girl could have no prettier frock than one of blue linen feather-stitched in blue and green and caught at the neck with a blue and green cord. It is open a bit at the sides for greater freedom

THIS THING AND THAT FOR THE
CHILD'S MIDSUMMER OUTFIT

CLOTHES IN WHICH TO PLAY ON
THE BEACH OR IN THE GRASS

THE TRAY AND WHAT GOES ON IT



Attractive coloring and simple grace of line constitute the charms of a Royal Worcester after-dinner coffee service, which comes in green or mauve with a straw colored lining, or in gray with pink lining; with the tray, \$42

Equipped with Chinese porcelain plates is a fruit stand of brown bamboo; 37 inches high, diameter 10 inches; \$10

Breakfast may be served by the maid on a white enameled tray with glass bottom in a cream colored and Chinese red Chippendale service; tray, \$9, service, \$9

ONE of the most interesting details of the modern china-closet is the tray. Trays for muffins, for sweets, and services for tea and after-dinner coffee are as popular as the breakfast tray. Whether or not the present status of breakfast as a movable feast is the result of the hectic existence mankind leads to-day, it is hard to say. At least circumstances seem to justify the edict of the nerve specialist that man or woman should breakfast alone. This calls to mind that pathetically written editorial penned some years ago with the very blood, one would suppose, of the editor, who launched the extremely unpleasant thought that most divorces start at the breakfast table. One must admit that sunshine is not often present at this family meal, when the paterfamilias is drinking his coffee to the tune of the stock ticker and planning some effective coup on the street, while madam is worrying about taking Tommy out of school at once, and at the same time considering how best to present a formidable pile of blue envelopes delivered by the morning post.

Now by night both these people have solved their problems and are ready to be amiable and view life more normally;

hence the importance of the breakfast tray. If this meal is to be served in bed, a delightful individual tray would be the one with folding legs pictured at the upper right. Such a tray, naturally, contains only service for one. A variety of designs, however, may be found in this style of tray with individual sets of china suited to every purse.

FOR THE IMPROMPTU SUMMER MEALS

For the member of the family who wishes only a cup of black coffee or tea,

with a dash of cream, perhaps, the small tray containing three pieces of silver to which is added the cup is a convenient service. Either of the two services illustrated below can be used in this way.

The after-dinner coffee set has its own tray and is easily carried into the drawing room or library or on to the porch. At the country house where all sorts of impromptu meals are served in the garden, the pantry must be supplied with trays of every description—black or white painted ones to accord with old

furniture and quaint cottons, glass covered chintz ones set in wicker; even perfectly plain white enameled trays may be used. The housekeeper's soul will delight in the variety and beauty of this practical adjunct to house-keeping and her only difficulty will be in selecting.

SWEET STANDS

Muffin and cake stands are now shown in various types. The wicker one for the porch is most convenient and the small one in silver plate to stand on the tea-table is smart.

One could write reams on the subject of the linens for these trays, which are almost lovelier than ever this year; all have napkins to match. The conservative woman reserves elaborate linens and laces for her town house, as the beautiful quality of linen and embroidery which may be found in simpler styles seems more appropriate and consequently in better taste in the country.

Recently it has become fashionable to play at being primitive in one's life in the country, and so one often uses peasant china and natural colored linens, which may be ornamented with cut-work.



A medallion of cut-work but emphasizes the simplicity of a fine linen tray cloth finished with a hemstitched hem; 23 inches by 17 inches, with one individual napkin to match; \$8.50

Another individual set of linen tray cloth and napkin is conservatively ornamented with a border of French embroidery and punch-work. The cloth, 18 by 24 inches; with napkin, \$12



If one wishes just a cup of tea or two with a dash of cream in the morning, such a set as this of Sheffield plate makes a convenient as well as ornamental service. The capacity of the teapot is about three pints. The three-piece service, \$20

For sweets comes a three-tiered stand of English silver plate about 11 inches high with the handle; \$7.50

Fashioned on slim graceful lines is a delightfully simple English silver plate teaset, consisting of teapot, cream pitcher, sugar holder, and tray to match, which will accord well with cups and saucers of almost any type that one may choose; \$24

TO BE MAILED *from* the COUNTRY HOUSE

THERE is no detail in the household that is more indicative of the refinement and standing of the hostess than the house stationery. For the past few years the demands made by modern life have been so much greater in the way of notes, that the house stationery no longer bears the coat-of-arms or monogram, which are reserved for the personal stationery of the host or hostess. By this means the promiscuous guest, for all hosts inherit one or two, at least, in their hospitable careers, is prevented from abusing a privilege.

For all business communications concerning the household the house stationery is used. It is usual to choose the same tint and quality of paper for the house stationery as for the personal paper, but the house stationery is marked in a plain style of lettering, with the address and telephone number, unless the latter is a private one. For this purpose the English block letter is very popular. An ornate style of lettering is difficult to decipher, and not practical; consequently it does not appeal to the smart woman who knows that time-saving and accuracy are most important in accomplishing anything in modern life. When the lettering is distinct no time is lost in reading the address, nor is there any excuse for misunderstanding it. When in doubt the wise woman, like the whist enthusiast, plays trumps, which is always conservatism of the most decided type.

ORIGINALITY IS PERMITTED

For the town house, originality when it approaches the point of the bizarre has no place, but even the gentlewoman allows herself a little license in her country house. Many times this year the host of a camp will use a rough paper in a light brown or tan shade, with marking in brown, while the desks at the "farm" may be supplied with a charming green tinted paper marked in a darker green.

Often in the country, the railroad station address, the postal address, and the telegraph station all differ. The heading of the paper must indicate all these



Quite as smart as it is simple is the new type of marking which is here silhouetted in black against the gray of a somberly bordered mourning paper

By means of the little flaps at the side the hasty note is as safely sealed as the most formal of long epistles

Just the address is the choice of the hostess who does not wish the telephone number so emphasized that this convenience become a burden in the country

things. For this purpose the leading stationers have used a rather original method of indicating the station by the tiny train, the postal address with an envelope, and the telegraph station with a pole and wires. These are depicted in

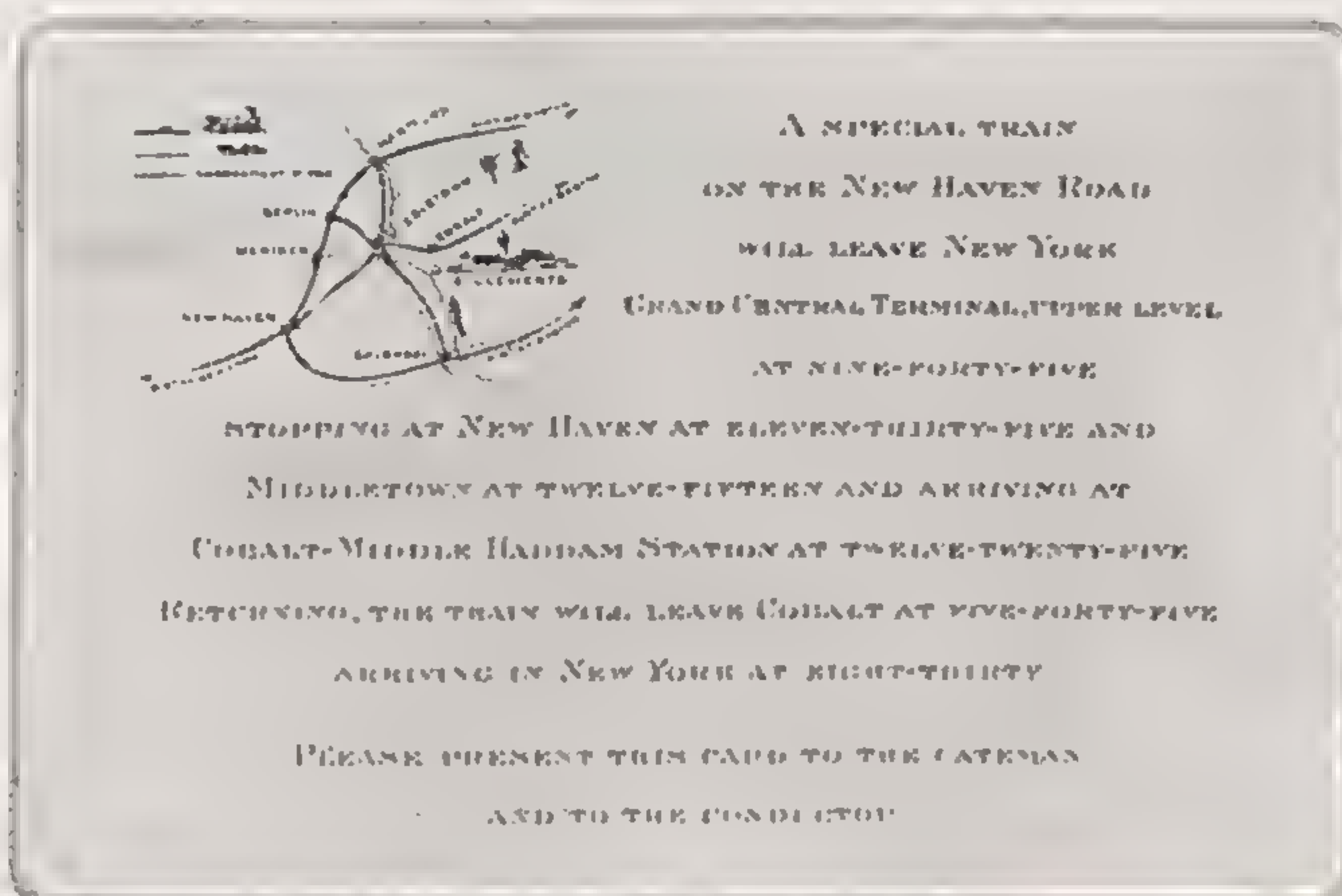
the upper left hand corner of the sheet—naturally in the same color as the address. Country paper is usually made in the large square form, as it is presumed one has leisure to write at greater length when out of town, or that in any case one

does not wish to feel restricted. At the lower right-hand corner on this page is illustrated country stationery of this size, with all the definiteness of explicit sign directions.

The needs of the guest, who is limited in time, are not overlooked to-day, as is seen in the card enclosed with the invitations to one of the smartest weddings this season. This card which is pictured at the middle of the page might be considered as depicting the last cry of modernity; but by next year, it may be necessary to include a map of the skies.

TO ELUDE PAUL PRY

For the very short note there are several new styles of correspondence cards, some to be enclosed in an envelope and others that fold and seal in the form of an envelope. The woman who is indiscreet—with her pen—will hail with delight a new production in "hasty line" paper, which has edges that fold over and seal. This note-paper, a new convenience and a safeguard for the modern hostess against the "too-curious one," who is, unfortunately, not always where he is supposed to be, "below-stairs," is illustrated in the middle above.



To the guest whose engagements make it imperative that hours as well as dates combine there is enclosed with the wedding invitation a card showing routes; from Tiffany; other stationery shown from Cosmus & Washburn



For the writer who wishes to use just a card but who cannot confine her chirography to two sides the thoughtful stationer has evolved the double card

Very distinctly in dark blue letters is the address marked at the top of a white linen paper while the telephone number runs informally across the upper left corner

If the friend to whom an invitation is written upon stationery of this type has difficulty in reaching his destination, it is not the fault of host or hostess

THE GUEST *at HOME in the* GUEST-ROOM

WHO has not had the experience at some time in an otherwise happy career, of being ushered into a chamber of horrors, a veritable morgue, which is dubbed "the guest-room," and in which all the misfits of the household assembled were. The wedding presents that were too hopeless to have a place in any other part of the house are consigned to this room, and the fruits of Aunt Mary's busy fingers decorate the walls.

Now, were this decoration the quaint sampler which she worked when she was a girl, it would delight the guest, but, alas! the eyes of the guest are to rest the last thing at night and to open in the early morning on gay painted plaques and vases; for had not "Auntie" taken up china painting in her old age? It was, of course, very praiseworthy of this elderly dame to start a career in her declining years, but a little hard on the visitor who has accepted an invitation to take a bit of real rest in the country. In despair, he turns to the one book on the table, to find that it is an exhaustive "Work on Mastication" and the ills consequent to malnutrition, and for all his hostess knows, this may be a man whom Il Medico has ordered to go away and forget his digestive organs. At one house, three week-end guests found that unfortunately a copy of this work was the only type of light reading to be found in any of the guest-rooms. A certain form of mastication happened to be the fad of the hostess, who wished her guests to share a philosophy that was to be a panacea for all ills, digested or not.

LITTLE THINGS THAT COUNT

One of the important details of a well-appointed guest-room is a book-rack containing an assortment of books. The ideal guest-room should have softly tinted walls, as there are some people who are made nervous by an elaborate design on the walls. As many tastes are to be considered, the soft grays or tans which are negative, and which make a delightful background for prints, are good selections.

One does not need to dwell on the furnishings, which are usually of a nature to be conducive to the comfort of the guest. It is not the essentials upon which one needs to speak, so much as the little details that make pleasant the remembrance of a visit.

Besides a well-assorted book-shelf, it is important that the desk should be well-equipped. There should be two or three styles of pens, the house paper with the proper address, telegraphic as well as postal, some telegraph blanks, and assorted envelopes, as it is necessary sometimes to send bulky enclosures. Elastic bands, paste, luggage tags, pads, and pencils complete the equipment. On the small table at the side of the bed, there should be a candlestick or night-light for the timid one, a biscuit jar for the sleepless one, and some method of serving water, either in a thermos bottle or in a carafe on a tray, with a glass.

In a house where there are a number of servants, a clothes-tree for the clothes that have been worn is usually set up in the dressing-room. The garments can then be taken away by the maids with the boots and shoes, brushed, and replaced ready for wear the next morning.

TOO MUCH OF GOOD THINGS

The lighting of the guest-room is a matter of great importance; the placing of the dressing-table, the desk, and the night-table are all serious considerations. To-day, with the possibilities for excellent lighting, there should be no difficulty in making it almost perfect for any one's whims. For the guest's dressing table



everything should be supplied in case the guest is not prepared. And yet a word of warning should be given the hostess who makes the mistake of crowding a lot of

useless toilet accessories upon her guest. Pins of all kinds, and, also, a small but compact work-basket are often very much in demand. These things may be removed

by the tactful maid if they are in the way of the guest's own things.

THE RETORT COURTEOUS

A late well-known dignitary of the Church used to tell an amusing anecdote of his experience at a country house. This prelate was bidden, at short notice, to discharge a churchly duty which necessitated his passing a night there. It was not convenient to take his servant, and on arriving the worthy man, finding, as he said, that his hostess indulged in the pernicious habit of crowding the dressing-table with a lot of useless silver objects, swept the whole conglomeration off, stowed it away, and made a place for his simple and austere brushes. Several days after leaving, this guest was much amused to receive the following:

Dear Bishop:

Words can't express to you what a privilege, a veritable benediction, it has been to the whole household to have you in our midst, and it will long live in our memories. There is only one little detail I wish to mention and that is that I fear your man must have made a mistake and packed a few trifles that were on the dressing-table under the impression that they were yours. This is of no consequence, my dear Bishop, and we shall hope to be honored by your presence soon again.

The telegram received from the right reverend was to this effect:

Poor but honest; look in the wash-stand drawer.

F O R T H E H O S T E S S

Where Is the Hostess with Soul So Dead Who
Never to Her Guest Has Thoughtfully Mur-
mured, "This Is My Own, My Favorite Menu"

THERE is one type of sufferer that the philanthropist seems to overlook, and that is the hostess.

Every one else looks forward to a little respite in the warm weather, but in the summer the tasks of the hostess are doubled, first because appetite increases with outdoor sports and leisure hours, and secondly because guests are bidden not for one but for many meals.

A very sad tragedy came to the notice of the medical profession: a patient had an attack of indigestion almost fatal, though she had lived on kumyss—for a week. The real truth was, however, that the victim was a hostess who, in an endeavor to maintain a reputation for gracious hospitality and perfect food, had planned every detail with her chef for the meals for a large five-day house-party and was correspondingly worn out.

A much more efficient and satisfactory procedure would have been for this hostess to have done as many women do, keep a card catalog record of all menus and recipes of importance, and call on this catalog to produce a tried and satisfactory menu.

The art at this time of the year is to choose food that is seasonable and nourishing yet which appeals to the eye and so to the appetite. The following menus have been chosen with all these points in mind. Melons are, of course, excellent at the beginning of a light luncheon. Clam bouillon, as in the second menu, is also most palatable, especially for a more elaborate luncheon. A light luncheon follows:

Melons
Radishes
Olives
Creamed Fish en Coquille
Chicken in Aspic
Jardinière Salad
Apricot Ice
Cakes
Biscuits and Cheese
Black Coffee

Another more elaborate luncheon could be as follows:

Clam Bouillon and Cream
Cold Eggs in Aspic
Broiled Squab
Hot Asparagus, Sauce Hollandaise
Olives
Celery
Jellied Vegetable Ring
Salad, Horseradish Sauce
Nesselrode Pudding
Cake
Coffee

Cocktails

Sherry

Still another luncheon might be planned as follows:

Melon
Eggs à la Benedict
Broiled Chicken
Hearts of Lettuce, French Dressing
Strawberry Mousse
Coffee

A dinner is a more serious undertaking, but it, too, may have light touches such as a hostess gave the other day by commencing with large strawberries served in their hulls with powdered sugar.

Strawberries
Cream of Corn Soup

Soft Shell Crabs
Sauce Tartare
Garniture of Watercress and Radishes
Brown Bread and Butter Sandwiches
Baby Lamb
Mint Oranges and Currant Jelly Sauce
Potato Croquets
Peas
Artichoke Salad
Ices
Nut Cake
Coffee

White Wine

Liqueurs

The following dinner is excellent:

Tomatoes au Caviar
Consommé Royal
Broiled Sea Bass
Maitre d'Hôtel Sauce
Cucumbers
Roast Chicken
Okra au Beurre
Boiled Rice
Hearts of Lettuce and Stuffed Pineapple
Toasted Biscuits and Cheese
Vanilla Ice, Raspberry Sauce
Coffee

Cocktails

White Wine Cup

Benedictine

An equally tempting dinner follows:

Anchovy and Tomatoes
Cream Pea Soup
Broiled Filet of Sole
Melted Butter and Parsley
Cucumbers
Roast Crown of Lamb Filled with String Beans
New Potatoes au Beurre
Stuffed Beet-root Salad (with Celery and Ham and Mayonnaise)
Meringue à la Crème
Coffee

Cocktails

White Wine

W H A T T H E Y R E A D

Books for the Summer Reading—

The Topics? War, of Course, and a Great Deal of Light Fiction

NOTHING great in literature has yet come out of the vast European war. We have much that is characteristic, however, as, for example, the German "Hymn of Hate," and the patriotic lyrics of several English poets. Mrs. Wentworth's little play is one of the best things born of the war on this side the Atlantic. It used to be said that periods of war are unfavorable to literary expression, and there is something in the literary conditions accompanying the present war to bear out this theory. Men and women distant from the scene of conflict have been powerfully moved by the horrors of the time, but they have not expressed their feelings in notable prose or verse, though a vast deal of both prose and verse has been written.

As to the men in the trenches, they have not found time to put their emotions into "winged words." It remained for a musician, Kreisler, to write one of the loveliest things that actual participants have given us. His "Four Weeks in the Trenches" can hardly fail to move and delight even the most ardent partizan of the Allies. Indeed it is possible that what he has written with such simplicity, sweetness, and sincerity may be as popular with fighting Italians and Frenchmen as with his Austrian companions in arms. Richard Harding Davis, who saw little of the actual war, wrote admirably in his character of correspondent. Will Levington Comfort's book, half veracious narrative, half fiction, is confused and overwrought, neither good narrative nor good criticism.

Our own civil conflict of more than fifty years ago gave us immediately little in prose or verse of high literary value. There were a few fiery lyric on each side, such as "The Battle Hymn of the Republic," and "Maryland, My Maryland," that had the ring of true passion, and there were a great many ambitious but unsuccessful attempts at narrative or descriptive verse dealing with the period. Whitman was more truly inspired by the war than any other poet of the time. As to the prose of the period, the best of it is Abraham Lincoln's. There were novels of the war written on both sides, but now forgotten, and one rather long narrative poem, entitled "Beechenbrook," found readers in the Confederacy, though now it is valued merely as a literary curiosity. Nobody reads the novels of the Civil War period, whether they were written north or south. "Uncle Tom's Cabin," which helped to bring on the conflict, has had a far wider circulation than all the fiction written upon the war between 1861 and 1865. Forty years after the event the subject attracted the novelists, and we have had, within the last ten years, at least half a dozen notable novels upon phases of the Civil War. Volumes of memoirs and reminiscences have poured in upon us for something like twenty years past, and especially since we began celebrating the fiftieth anniversary of the contest. The antislavery movement called out some excellent literature. Perhaps it is the violence of war that makes it unfavorable to literature, though in retrospect it may furnish material to novelist, dramatist, and poet.

FOUR WEEKS IN THE TRENCHES,

THE WAR STORY OF A VIOLINIST, by FRITZ KREISLER, must be accepted as one of the most significant and one of the most charming books called forth by the present hideous slaughter in Europe. Fritz Kreisler, the eminent violinist, had been a reservist officer in the Austrian army, and when the war broke out last summer, he cheerfully joined the colors. He fought for some weeks against the Russians, part of the time while the Austrians advanced, and then, in a ten-days' retreat, he barely escaped alive, after re-

ceiving a wound from which he has now happily recovered.

A medical examination found him unfit for further service, and he came to America, where he has been delighting thousands with his violin. This book was written at the suggestion of an acquaintance in Boston. The actual writing was done in haste and amid difficulties, and it sometimes shows marks of these things, but the style is really most agreeable. Every line bears the seal of truth, and the whole serves to reveal the gentle, loyal, sensitive, but courageous spirit of the writer. Nobody can read the book without feeling not only a warm regard for Kreisler, but a strong admiration for his fellow officers and their men. The story gives a singularly clear notion of what fighting from trenches means, and the reader strange to war will feel that he has taken an important lesson in the art of trench fighting. As to the incidents, they are amazing, pathetically moving, and of the most gripping interest. This book is a little classic that should be read by every one who cares to know better the character of one nation engaged in this conflict, and to realize what a monster of strange contradictions is war. Kreisler writes without a word of bitterness. (Boston: Houghton Mifflin Company, \$1 net.)

RED FLEECE, by WILL LEVINGTON

COMFORT, a war correspondent who hates war, may be regarded as in some sort an impressionistic sketch of the Russian advance in the present great conflict. So impressionistic, indeed, is Mr. Comfort at times that the reader finds himself confused by his inability to see the canvas in the proper focus. The scene opens in Warsaw with a young war correspondent making the acquaintance of a woman on the street, a woman who turns out to be the extraordinary daughter of an extraordinary man. Then come sketches afield, in the hospital, elsewhere. One



of the best shows the young correspondent at the bedside of a wounded soldier, whom a stupid and brutal young surgeon is attempting to drive forth to the ranks. Scenes like this are emphasized throughout the book, for the author's purpose is to picture the horrors of war and its cruelty to the humble. The volume closes with a "message to America," from an old-time hero of Mr. Comfort's. As usual Mr. Comfort salts his style pretty strongly until one longs for something with less tang upon the palate. (New York: George H. Doran Company, \$1.25 net.)

AS SEEN BY NOVELISTS

THE HARBOR, by ERNEST POOLE, is a novel of democracy as the author sees and feels democracy. The background of the story is the harbor of New York City in successive phases of the autobiographic narrator's intellectual and spiritual life. The first phase shows us the harbor as it appears to the boy and youth when he lives in his home on Brooklyn Heights. His mother is an intellectual and spiritual woman, finely bodied forth, and his father is a ship owner at war with the conditions that are threatening him with ruin. Later comes the phase of the harbor as shown to the growing man through the eyes of a strong and brilliant engineer, whose daughter he marries, the harbor of "big business," in which the workingman is merely a piece of animate machinery. Finally comes the harbor of the great dockers' and stokers' strike led by a revolutionist of the Haywood type, whose dream is of a world controlled in every part by workingmen without masters.

Most readers will feel that Mr. Poole has given too much space to the earlier phases of the harbor, to his college career, and to his life in Paris, and this in spite of the fact that the mild adventures of the jealously sheltered child when he makes

acquaintance with the young wharf rats are done with admirable fidelity, and that his college life and Joe Kramer of that period are significant and interesting. Because there is little action in these earlier phases of the harbor and of the narrator's life, one feels that the tale moves slowly for the first two hundred pages, which is more than half the book, and the author, earnest and impressive as he often is, does not give his matter taste and tang by any high distinction of style. At best the striking passages in the first half of the book are only excellent special reporting.

The story begins to grip one in Book III, and thence, onward, it has few dull pages. The narrator makes one feel his sympathy with the strikers—if not with their dream of revolution, at least with their wrongs and the cruel horror of their lives. There are few scenes in recent fiction to equal half a dozen in the last one hundred and fifty pages of "The Harbor." Here at last one finds humor, passion, argument, facts that show us the why and wherefore of the revolutionary labor movement, and as well the devious secrets of its defeats. Those who know something of the truth as to the strike at Lawrence, Massachusetts, will find their minds running back to that significant event as they read of Mr. Poole's strike.

As to the characters of the book, they are all subordinated to the author's epic plan, though half a dozen—the narrator, Joe Kramer, Sister Sue, the wife Eleanor, her father, Dillon, and Marsh the agitator—are done with effective truth. This tale is one that needed to be told, and Mr. Poole, in spite of his manifest limitations, has told it better than any one else could have told it. He has lived up to Tolstoy's later philosophy as to literary work, without sacrificing art to propaganda. For scope and power the story has no recent equal. (New York: The Macmillan Company, \$1.40 net.)

THROUGH STAINED GLASS, by

GEORGE AGNEW CHAMBERLAIN, whose "Home," published anonymously, attracted attention and excited much interest, takes the youthful hero through some of the regions that the hero of the earlier novel visited in his wanderings. This story, indeed, even more than the earlier one, is a rather loosely related set of sketches apparently wrought out of the author's own observation and experience in many lands. The scene opens in Virginia, immediately after the Civil War, shifts instantly to Rio de Janeiro, thence to the interior of Brazil, again, by intermediate stages, to Paris, thence to London, to the United States, back to London, and, finally, again to the United States. Some of those characters to whom we are first introduced early disappear from the tale, most of them never again play an important part in its scenes. The miraculous accidental meeting of father and son in the heart of Brazil, after a separation dating from the boy's infancy, is sufficiently improbable, but the recognition of the son by the father is even more so. Father and son are thereafter linked together almost to the end, and they are contrasted in a striking fashion. Most readers will think the Parisian scenes the best in the book, and one of them touches very high plane of comedy. The London scenes, brilliant though they are, must be regarded as far less successful. (New York: The Century Co., \$1.30 net.)

THE TURMOIL, by BOOTH TARKINGTON

TON, shows the author at what must be hailed as far better than his previous best. Mr. Tarkington has made a thoroughly moving, entirely possible, and remarkably original story of American life, with at least three self-consistent and highly detailed characters, and several

(Continued on page 72)

THE CRANE MODEL SIX-CYLINDER SIMPLEX

PRONOUNCEMENT

"The Crane Six"—long known to automobile experts as the world's best chassis, built by Henry M. Crane, Esq., the designer and builder of the famous Dixie motors, three times winners of the Harmsworth Trophy—is now offered as the Crane Model, Six-Cylinder Simplex—Bodies by Brewster.

The Simplex Automobile Company, Inc., has taken over the plant of the Crane Motor Car Company of Bayonne, New Jersey, moving it in its entirety to the Simplex plant at New Brunswick.

There, under the personal supervision of Mr. Crane, with his expert staff and employing the special machinery formerly used, a limited number of the Crane Model, Six-Cylinder Simplex Chassis will be built.

No adequate idea of the perfection of the performance of this car can be had until experienced. It establishes, beyond any question, the oft-repeated assertion that more than six cylinders are unnecessary.

Each individual body will be different. We have thus provided that Simplex owners shall have the privilege of driving a car whose distinction remains a personal possession—untrafficked—exclusive. This applies as well to the Simplex Model E, four-cylinder Chassis.

SIMPLEX AUTOMOBILE COMPANY, Inc.

240 West 59th Street, New York



PARIS WITH ONE EYE ON FASHION

(Continued from page 23)

In the salons of the great couturiers one sees, here and there, frocks showing the straight line from shoulder to hip, and one is told that this straight line will be the fashion; but the frocks which are actually worn in Paris at present are, generally speaking, distinctly tightened at the waist-line; the bust is prominent and the hips are much in evidence. Still the new silhouette is not at all reminiscent of the "hour-glass," as the waist-line, though tightened, is still of generous proportions; but the silhouette has undergone a decided change—of that there is no doubt.

The Premet frock sketched at the left on page 23 of the April 15 Vogue is a great favorite in Paris. Oddly enough, it is often developed in black cloth instead of taffeta. Black cloth is the newest and smartest material at present used for frocks. The quality employed is very fine and soft. A few days ago, I saw a cloth frock of deep dull violet cloth—the color brightened and intensified in the small turban. No flaring collars of organdy or linen adorn these cloth frocks, which remain quite unsoftened by a touch of white at the throat. This new fashion is severe, but smart and pretty.

Very new is a tailored suit of mixed cheviot in the prevailing color, beige. The coat is collared like a man's jacket, and the top is seamed and fitted to the waist-line, and below it is flaring and circular, and falls in irregular godets. The short flaring skirt is circular also, with an inverted plait in the middle back and middle front. A blouse of soldier blue linen is worn with this coat and the small turban is of the same shade of blue.

SKIPPING LIGHTLY TO THE JACKET

The pocket, which has played such an important part in the season's modes, appearing in season and out of season, skipping lightly from skirt to jacket, has alighted, in one instance, on the wide lapel of a blue gabardine coat, where it jauntily holds a small gray linen handkerchief edged with blue linen. The pocket itself is tiny—a mere slit in the lapel—and is bound with braid. Small circular patch pockets bound with black braid adorn a new frock of blue serge, and a beige coat unblushingly displays two pockets in the back, just below the cross-wise seam at the waist-line.

Of all the bathing costumes seen this season, none is more admirably adapted to the "wave" than that sketched at the lower right on page 21. The skeleton of this bathing suit is a straight loose "combination" of dark blue taffeta. The short trousers are ruffled with taffeta below an encircling ruffle topped by a narrow belt. The suit is drawn on over the feet, and is fastened at the top in the back with two or three buttons. The plain cap of rubberized silk is shirred on a ribbon. Bathing suits of striped taffeta are very smart. The stripes are wide and the colors are as bright as may be desired.

In the almost total absence of social events, public or private, and the early closing hours of the restaurants, an evening gown is the rarest thing in Paris. There are evening performances at the

theatres, but with the darkened streets, the scarcity of taxis, and the absence of private motors, owing to the lack of capable chauffeurs, evening gowns are not worn. Instead the tailored suit is the correct thing, as the chances are twelve to the dozen that one must walk home. Indeed, it is an odd sight, at eleven or thereabouts, to see the theatregoers walking home through the middle of the street—for safety. The street lamps are so far apart and the sidewalks are so narrow and there are so many unilluminated corners, that any save the safe middle course is not to be thought of. Tickets for the "metro" are now sold at the box offices of the Paris theatres, where they may be purchased after the performance, so that one may with greater ease catch the last train home—provided, of course, that one travels by the "metro."

ONE BALLGOWN—OR MAYBE TWO

Accustomed to see tailored frocks worn on all occasions, the sight of a ballgown in the salons of one of the great houses of Paris gives one a distinct shock. Can it be that there is a place on earth where people still go to balls? A lovely ball dress I saw in a salon was a charming affair of tulle and silver, with soft roses hidden here and there in its misty folds.

Mme. Jenny has just made an exquisitely simple frock of rose satin and white tulle for a debutante. The surplice bodice of satin crosses over a girdle of rich gold embroidery, below which the full satin skirt disappears, after a few inches, under two deep flounces of white tulle which almost cover the satin underskirt with its scalloped embroidered edge. The low bodice is sleeveless, save for a bit of tulle, and the youthful, severe line of the décolleté is unbroken by a thread of trimming.

There are no dances in Paris, and no balls—nor do people play bridge, save a few benighted aliens. Between courses at the restaurants the waiters desert the dining-hall for a better view of the visiting aeroplanes of the enemy, and the guests follow, with napkins in their hands. Some day a bomb will fall upon them—and then!

It was not yet eight o'clock this morning when I was startled by a sound, familiar, thrilling, sinister, but unlike any other sound in the world—the rhythmic tramp of marching feet; from my window I looked down upon a company of soldiers marching through the rain. Suddenly, at command, they swung around, re-formed, and stood at attention before the entrance of the hotel opposite, above which, day and night, the flag of the Red Cross flutters side by side with the tricolor.

In a few moments a plain pine coffin draped with a gold-fringed flag was borne out by the attendants, followed by a little family in deep black, two nurses in uniform, and a little group of French officers. Then the soldiers fell in and the sad procession started off through the wind and rain—the little company of mourners following, on foot, the color-draped carriage. E. G.



Hudson Seal with real Beaver trimming, one of the season's smartest styles. This is a creation emphasizing the new feature of combining furs and has our assurance for correctness of style for Fall and Winter.

To order \$185.00.

After September First \$225.00.

Remodeling done with newest models as inspiration during Summer months.

Stein & Blaine

Furriers and Ladies Tailors

8-10 West 36th Street, New York City



THE SHELBURNE

On the Boardwalk

ACROSS the way may be an attaché from a foreign legation. For players of games—artists, men and women of society—litterateurs—distinguished foreigners and writers—all these people lunch and dine at The Shelburne in preference to any other hotel in Atlantic City.

And the reason is two-fold. The food is delicious—the kind that one gets at, perhaps, two places in New York, one in New Orleans and one each in Paris and Vienna. The service is unimpeachable.

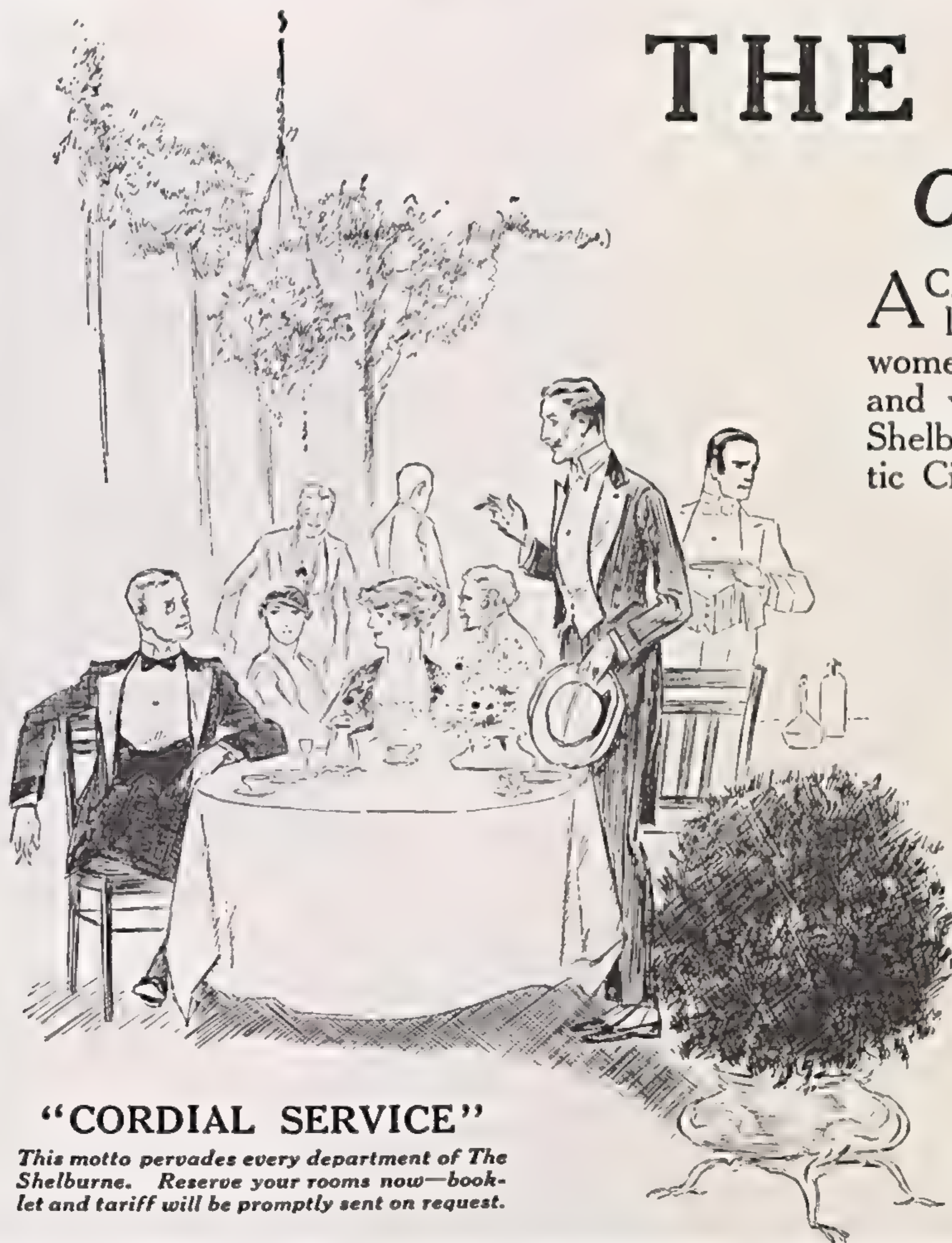
Location directly on the Boardwalk gives an ocean outlook to practically every room. Even in the warmest months there is always a cool breeze at night from the sea. Sleeping rooms have every convenience.

HOTEL SHELBURNE

JACOB WEIKEL, Manager

ATLANTIC CITY

New Jersey



"CORDIAL SERVICE"

This motto pervades every department of The Shelburne. Reserve your rooms now—booklet and tariff will be promptly sent on request.

Lilas Arly

THE beautiful memory of the best-loved garden you have ever known, where sunshine and bird-songs, soft winds and dew mingled to leave an ineffaceable joy in your heart.

Lilas Arly is the truest flower fragrance ever made. Not just perfume, but flowers, so it seems. Great, glowing, purple clusters fresh-picked, heavy with dew.

Just a dollar—that's all. And it brings to you this graceful bottle, with enough of pleasure in its contents to make it priceless.

Extract \$3.00 and \$1.00. Toilet water \$2.50. Talcum 50 cents. Face Powder \$1.00. Sachet \$1.00. For sale in Toilet Goods Departments of the better class.

Send 15 cents to Riker & Hegeman Co., 340 West Fourth St., New York, for liberal sample of extract.



Arly
PARIS



Announcing a Removal Sale of Venetian Preparations at 20% Discount

Prior to Elizabeth Arden's removal in the Fall to a new address (which will be announced later in these columns) all VENETIAN PREPARATIONS will be sold at specially reduced prices. This is the first opportunity to obtain the VENETIAN PREPARATIONS at less than the regular rates. This sale will continue until August 15th only when the usual prices will be resumed.

PARTIAL LIST OF PREPARATIONS (with Special Prices)

VENETIAN ARDENA SKIN-TONIC
Price List 75c, \$1.50, \$3. Sale Prices, 60c, \$1.20, \$2.40
Use this perfect astringent daily to keep the skin firm and white.

VENETIAN CLEANSING CREAM
Price List 50c, \$1, \$2. Sale Prices, 40c, 80c, \$1.60
A thorough skin cleanser and lubricant. Superior to soap for removing dust and blackheads.

VENETIAN VELVA CREAM
Price List 50c, \$1, \$2. Sale Prices, 40c, 80c, \$1.60
Nourishes, softens and refines the texture without fattening.

VENETIAN ORANGE SKIN FOOD
Price List 75c, \$1.50, \$2.50. Sale Prices, 60c, \$1.20, \$2.00
For thin faces; more fattening than Velva.

VENETIAN PORE CREAM
Price List \$1. Sale Price 80c
Marvelous for reducing open pores; an absolute necessity for the summer.

VENETIAN VANITE CREAM
Price List 50c. Sale Price 40c
For covering blemishes; specially good to use on shiny nose before powdering. Flesh color.

VENETIAN MUSCLE OIL
Price List \$1, \$2, \$4. Sale Prices 80c, \$1.60, \$3.20
Builds muscles and tissues; fills out lines and hollows.

VENETIAN ADONA CREAM
Price List \$1.25, \$2. Sale Prices \$1, \$1.60
Fattens neck, shoulders and bust.

NEW SPECIAL ASTRINGENT
Price List \$3. Sale Price \$2.40
Especially powerful; excellent for relaxed contour and throat muscles as well as eye puffiness.

LILLE LOTION
Price List \$1, \$2. Sale Prices 80c, \$1.60
To protect the skin from tan and sunburn.

NEW VENETIAN AMORETTA CREAM
Price List \$1, \$2. Sale Prices 80c, \$1.60
A greaseless cream for day use, to protect the skin before powdering.

VENETIAN SPECIAL BLEACH CREAM
Price List \$1.25. Sale Price \$1
Removes moth patches, liver spots, freckles and tan.

VENETIAN FLOWER POWDER
Price List \$1.25. Sale Price \$1.00
Exquisitely pure face powders for summer use. Blanche, Naturelle, Brunette, Marechal Neil, a special for blondes, \$1.50. Sale Price \$1.20
Poudre de Lilas, gives transparent effect for evening use, \$2.50. Sale Price \$2.00

COMPLETE LIST OF PREPARATIONS MAILED ON REQUEST

Post Orders filled on receipt of check. A beautiful New Book sent free on request

Elizabeth Arden

SALON D'ORO (Suite 44), 509 Fifth Avenue, New York
WASHINGTON BRANCH, 1147 CONNECTICUT AVENUE



Summer Hairdress

Wherever you spend the Summer Season—mountains or country or shore—you can enjoy complete comfort in the use of a finely made switch or transformation from Simonson's.

The Triplet Switch is especially convenient and comfortable for summer, for it is really three tiny little switches—you can wear one or two or all three strands as occasion and comfort require.

The Arlon Transformation, made on its airy, skeleton foundation and going all around the head, is the ideal piece to cover every defect of hair that is thin or prematurely streaked with gray. The open work, skeleton foundation is a distinctly Simonson feature, allowing your own hair to rest and grow strong without being warmly or closely confined.

"*The Everlasting Wave*," applied in a couple of hours at A. Simonson's, will make your own hair beautifully wavy and fluffy. Guaranteed to remain at least six months, in spite of exposure to dampness or even sea air. Shampooing only improves the wave and makes the hair more fluffy.

Exceptional Mail Order Facilities. Illustrated booklet, "Attractive Coiffures," free on request. Complete catalog, "Hairdress Beautiful," sent on receipt of your visiting card and six two-cent stamps.

Superior accommodations for hairdressing, marcel-waving, shampooing, manicuring and facial massage. Our physician, a specialist in all hair, scalp and skin troubles, lays aside his private practice for several hours each day to serve our patrons and visitors, who may consult him without charge.

Hair Goods and Hair Dressing **A. Simonson.** Near 42nd St. New York
506 Fifth Avenue

ON HER DRESSING-TABLE

ARE they lamps, those things at the bottom of the page, or bottles, or just bits of bric-à-brac? They are all of these, and something more. They are perfume burners, and they conceal their aromatic mission under an unusual guise. The vase parts are filled with a favorite toilet-water, and into the neck of each is fitted a long slender electric bulb, which, when lighted, soon heats the toilet-water and causes it to throw forth its odor. Thus the primary duty of the burner is accomplished; but scarcely secondary are its charms as a small lamp and as a vase, or an *objet d'art*. The burners illustrated, and many more equally lovely, are shown in New York at a famous French perfumer's, who has taken an entire building on Fifth Avenue.

The burner at the lower left is of rose colored engraved glass, designed and signed by Legras. The base, and the openwork top through which the scent percolates, are of gilt metal. Emptied of its perfume, this vase with its rosy glow would make a most effective night-light. This burner is made in several different colors, and is \$25. The other is blue and green art glass with an ornate gilt stopper. Its effect, when lighted, is quite lovely. The one pictured here costs \$21, but this style may be had in other materials for from \$18 up. Limoges china jars have been adapted to this use. They are \$22 each.



Awaiting their appointed time o'day, boots, shoes, and slippers perch in this tan, or white enameled, wicker stand curtained with silk

MANICURING WITHOUT SCISSORS

A non-cutting system of manicuring has come to the aid of the woman who heretofore has been at the mercy of the hurried or inexperienced manicurist, or who has manicured her own nails with not always satisfactory results. This new method, which does away with scissors and cuticle knife, has been evolved by a New York man who came to the conclusion that our finger-tips have been much abused by cutting.

As a substitute for scissors, he invented a tiny sterilized disc which is made of a composition just rough enough to remove dead tissue. This disc is inserted in the nippers of a slender holder and rolled around and over the surface to be treated. Before using the "buffet," as the disc is called, the nail is rubbed with a salve to soften and heal the skin.

Another invention of this investigator's is a buffer. Its flexible celluloid back is covered with soft moose hide, which has exceptional polishing qualities and is durable and non-heating. Used in connection with the buffer is a delicately perfumed rose paste and a nail enamel, in either pink or white.

These various articles are put up in several different styles. The so-called pocket set is especially to be recommended. Its black leather case, lined with any one

of several colored silk velvets, measures five inches long, three inches wide, and one half inch thick. It contains a flexible white celluloid buffer, a celluloid holder, a tubular case holding nine extra discs, a case each of the healing salve and rose polish, and three emery files; this case costs only \$1. For \$2 a similarly fitted case is obtained in a finer quality of violet leather lined with violet velvet. With a box of the nail enamel (two cakes, one white, one pink) is included a small flexible buffer; this costs, complete, 25 cents. All these supplies may be bought separately, or renewed.

A MAGIC STAND

From the magician's cabinet illustrated at the top of this page, will emerge boots and shoes and slippers that await on perches their appointed time o' day. The stand is made of wicker in the natural tan, or enameled in white, with curtains of silk in any color desired. It measures thirty-seven inches high, twelve inches wide, and sixteen inches long, and is \$15.

Note.—Readers of *Vogue* inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.



As perfume burners, night-lights, and "objets d'art" these two vases fulfil their mission. Both have gilt metal stoppers through which the scent percolates

Paris Announcement

The couturiers whose names follow and who are members of the syndicate of La Couture Parisienne wish to inform their American clientele through the advertising columns of VOGUE that the autumn fashions will be shown on the same dates as usual.

BEER	ELISE PORET	PREMET
BUZENET	JENNY	REVERDOT
CALLOT	LANVIN	ROBERT
CHAMPOT	LELONG	RONDEAU-
CHÉRUIT	MARGAINE-LACROIX	LEGRAND
DÉMARE-DUTOY	MARTIAL ET ARMAND	TOLLMANN
DŒUILLET	MAURICE MAYER	WEEKS
DOUCET	PAQUIN	WORTH

In extending to their American patrons the invitation to visit Paris this summer as usual, the above houses wish to state that special efforts are being made to make this year's exhibitions of models a notable event in the history of French fashion.



For Automobile Lunches

Dean's Cakes, Pastries, Candies, Etc.
will be sent EXPRESS PREPAID
during the summer months

An illustrated booklet:
"Summer Suggestions"
fully describing the cakes,
delivery limits, etc. will
be sent free on request

Dean's
628 Fifth Ave.
NEW YORK

Established 1839

REMEMBER ME TO GIUSEPPE BACCI

(Continued from page 33)

heaving horse, to sit down to breakfast in a quiet little dining-room, lighted by the loveliest of revolving satellites. I hope that you will see her when you go there; but perhaps by this time some one has stolen her away.

Giuseppe sat upon the door-step while I rested musing over my coffee and rolls. I almost stumbled over him when I turned again sunward. "*Eh bien, m'sieu*," said he,—forgetting our truce of languages.

I answered in a word—or rather, two—"Benozzo Gozzoli."

His eyes lighted. "Ah, in the choir of Sant' Agostino! You know, then—?" he answered.

"Why do you suppose I have bothered to come here?" I asked.

"So many people do not know—until I show them," Giuseppe murmured. "Yet the frescoes are very beautiful. It is strange they should not know—"

"I will follow you," said I.

LIKE PORTIA'S LEADEN CASKET

He led the way to a dusty little church that looked no more inviting, on the outside, than Portia's leaden casket in the play. But a picture lay within it; or, rather, many pictures. Giuseppe halloed under the windows of a slump-roofed crumbling house; and the sacristan, quick-eared, came forth energizing, with a great bunch of keys clanking in his hand. I paid respects to him—and money also.

A key that looked like the hand of the Ancient Mariner admitted us to the sanctuary. The church was dingy and dark. The sacristan let in the sunlight, and I drifted to the choir, with Giuseppe following. I took off my coat and prepared to stay; but at this the sacristan grew tremulous. "I shall have to lock the church," he said, "in a little while.—How long?"

"Two or three hours," I answered, simply.

"Ah, signor!"—and the keys jangled as he threw up his hands—"I have my work to do!"

"Must the church be locked?" I asked.

"Oh, yes, signor."

"Then lock it now. I don't mind. In fact, I'd rather like to be alone,—with him, you know—Benozzo."

"The frescoes are very beautiful," said the sacristan, in the dull voice of one who does not understand.

"Come back in two hours and unlock me," I answered. And the sacristan, money-scenting, moved to go.

"Well, Giuseppe—?" I turned to the boy, questioning.

"I will stay with you, signor," he answered; and his was the voice of one who understands.

GIUSEPPE AND BENOZZO AND I

The door creaked to, rustily; the lock shut its teeth with a click; and the boy and I were left imprisoned with the painter who had been.

All around the choir Benozzo Gozzoli had told the story of Sant' Agostino,—how first he was a lovely youth, unmindful; and how afterwards, when he came to know, he fared forth upon a pilgrimage through the world, and met all sorts of people and did them good by being with them. It was a simple story that Benozzo told—just such a one as his greater master, Fra Angelico, used to tell himself when he walked dreaming through the cloisters of San Marco,—there in Florence. Only, Angelico would have painted it heaven-wise, because he dwelt always in the pure regions of the air; while Benozzo was more of earth earthy, and cared about shining panoplies and vaunting cloaks, and all the pride, pomp, and circumstance of glorious life. He was

more human than his singing angel of a master—more like English Chaucer; and yet a spirit still, and bright with something of an angel light.

I like to look at people who are looking at pictures: it is much the same as listening to a poet who is reading. It was beautiful to see Giuseppe see. He was one of those few who keep wisely silent. Only when the sacristan released us, undesired, the boy said, for the second time that morning, "So many people do not know—until I show them." That was all that happened during those two hours in the choir—all that happened outwardly, I mean.

We spent the early afternoon together, wandering through undulating streets, grass-grown, sun-browned, silent in decadence. Then we made a circuit of the medieval walls, pausing at outlying towers to look back over the huddled housetops of the town, and dipped down at last to a hollow in the hillside where clear water puddled clamy. Here half a dozen women, brawny-armed and dusty-haired, were wringing out and pummeling their weekly wash of bright-colored indecipherable clothes. Later still, we re-entered the town and zigzagged up to what was once a fortress, commanding the highest point of the hill. Here we threw our legs over the crumbling parapet, and looked far out over the falling valleys of Tuscany,—far away to the village of Certaldo, where Boccaccio was born. There, when the slant sunlight was becoming almost level, Giuseppe and I had our first real talk about ourselves and the large things that we were going to do in the world. And these, I think, are the only subjects worth talking about, seriously, between two people who are young.

THE GREAT WORLD BEFORE US

I asked him a leading question: "Have you always lived here in San Gimignano?"

"Always," he said. "Only, I went to Siena once,—two years ago. It is far away from here. Did you come from Siena?"

"Yes."

"It is a great city,—isn't it? That is where I learned about the world. There is much to see there; for the city is so wonderfully large—"

Siena is a score of miles away. It contains twenty thousand inhabitants.

"Have you ever been to Florence?"

His eyes grew large. "Not yet; but I am going some time. They say that Florence is larger still; and there are churches there, and pictures.—Only, it is very far away."

I agreed mutely. The distance, I think, is nearly forty miles. "Shall you always be a guide?" I asked.

"Not always. I am a guide now in the vacations, to make money. Then I go to school. There I learn French,—to be a better guide. But it is hard—very hard. That is why I want you to talk to me in French. Perhaps I shall learn English later on. They say that that is harder still. Can you speak English?"

"Fairly well," I answered. "I have heard it spoken much."

"Talk to me in English to-night," he said, "will you?"

"Yes," I answered in French. "But what are you going to do when you have learned?"

"I shall go to Siena,—or to Florence, maybe. There I shall be a guide. I shall make money for a while, and save it. Then I shall work in a great hotel. I shall stand at the door and explain things to people, in French and English. Again I shall save my money. Then I shall start a hotel of my own, in Siena, or in Florence, maybe."

"Florence would be better," said I. "And some day, Giuseppe, when I am old, I shall come back again to Italy and stay at your hotel in Florence."

(Continued on page 70)



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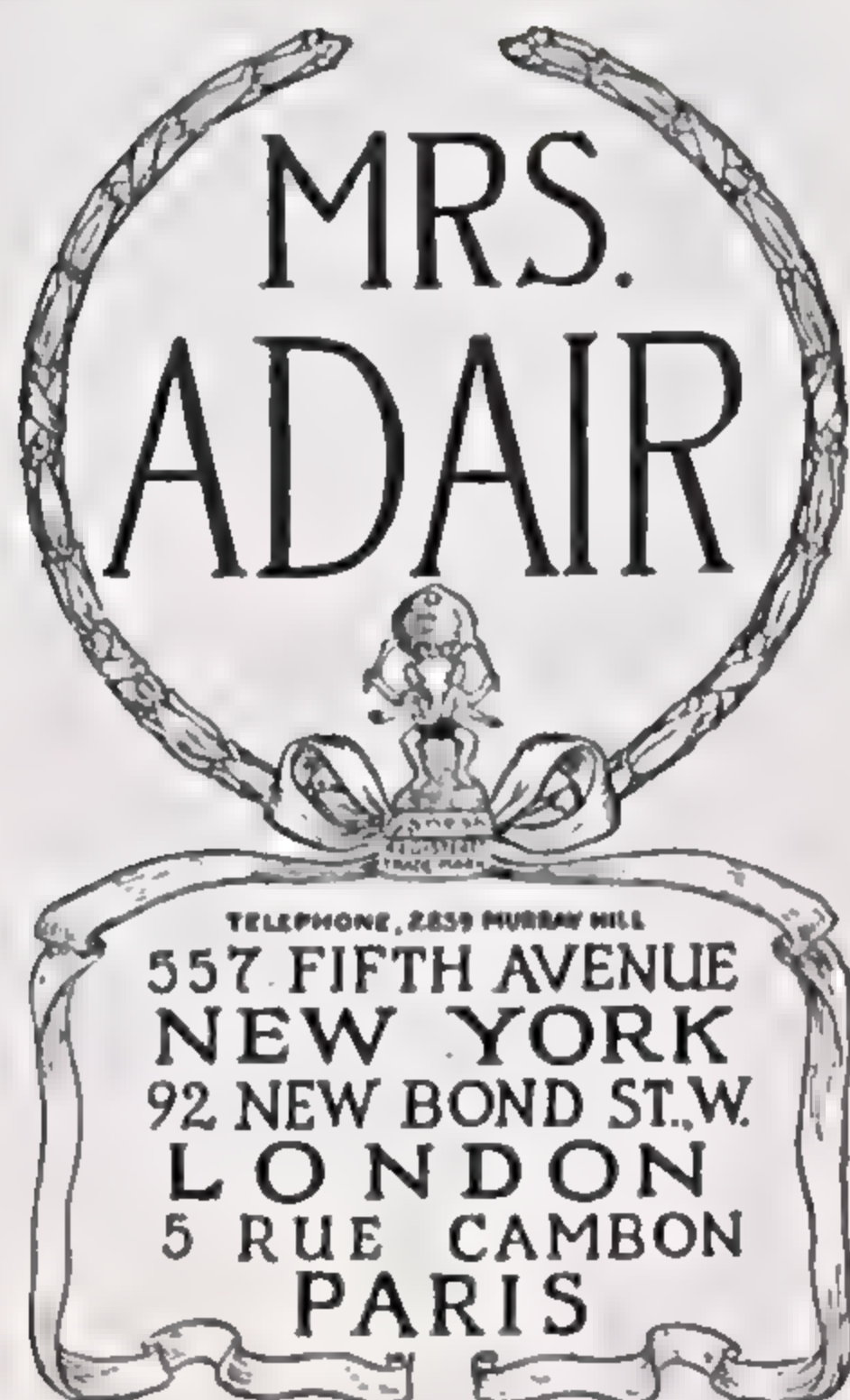
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If freckles have already occurred, use the GANESH Freckle Cream for immediate relief. \$1. For keeping the skin white, smooth and well groomed, there is only one GANESH Lily Sulphur Lotion. \$2.50, \$1.50.

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76. **Jam Jar**—An exquisite combination of engraved crystal and enamel ware. The enamel of the top and on the spoon handle is mounted on sterling silver gilt. Choice of pink or light blue enamel. Price \$6.50. Also made with plain sterling silver cover and spoon, \$2.75.

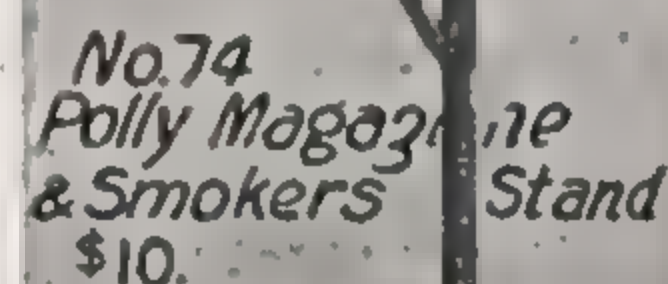
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REMEMBER ME TO GIUSEPPE BACCI

(Continued from page 68)

His feet dangled loosely, kicking the wall. "My hotel—," he murmured, musing,—"that will be many years from now."

He looked up at me after a moment. "You will help me,—won't you?" he asked,—"about the languages, I mean. It is so hard to learn."

"I will help you, Giuseppe," said I.

So that evening, after dinner, I met the boy beneath the shadow of the gate of San Giovanni. And we sat together on the city wall until the air fell dark and the sounds of evening were stilled into the musing silence of the night.

"You must help me now," he said. "I will say things in Italian. You must say them then in French and in English. I will repeat them after you; and you must correct me."

"All right. Let us go ahead," said I.

He looked around the landscape, until his eyes alighted on various features of it. "Torre," said he.

"Tour," said I. "Tower."

"Tour—tower—that isn't very hard,—is it?" Again he sought a word. "Castello," he said.

"Château," I answered, "Castle."

"Il castello ha una torre," said Giuseppe.

"Le château a une tour—The castle has a tower," I translated. And Giuseppe repeated faithfully word for word. "I shall learn," he said at last.

AN ODD NEW PLEASURE-TEACHING

By nine o'clock, a dozen or so of small boys, large-eyed and open-mouthed, had

gathered, pattering, around us. And before long the whole company was droning after me in chorus the strange-sounding words that I explained. The boys thought it was great fun to say *hill* when you meant *collina*; and, for my own part, I learned for the first time the pleasure of teaching school.

Late in the evening, Giuseppe and I walked home alone.

"I thank you very much," he said. "You see, first of all, I want to be a better guide. It isn't only for the money, either. I really like to show people those pictures in the choir."

"I understand," said I. "For I, too, am a guide, Giuseppe."

"You—a guide!" he cried in surprise.

GUIDES OR ARTISTS—WE THREE

"Yes," said I. "Your business is to lead people to beautiful things, that they may see them. That is my business too. I roam around the world, looking at lovely things until I love them. Then I go home and write about them, so that other people may love them too. Call us guides, Giuseppe, or call us artists,—our business is the same."

The boy wondered a little. "Should you say, then, that Benozzo was a guide?"

"Oh, yes," I answered. "He found out what was beautiful in the world so that he might show it to other people."

"Benozzo,—you,—and I," Giuseppe murmured. "I never thought of that before."

A S E E N b y H I M

(Continued from page 37)

Wherever there was anything so prosaic as a yard for drying clothes, there was a vine curtain thrown over a lattice in a lovely, careless fashion, as though it had always grown there and had no purpose in life except to bloom and give beauty.

GARDEN CLIMBERS

It was only the other morning that I saw the gardener plucking and trimming and weeding out the long wisteria blooms of Mr. My Neighbor's place, and I went over to discover, if I could, the secret of their profusion. In doing this, I discovered also the system by which my neighbor accomplishes as much with one workman as many of us do with a whole corps of men: The gardener is an oriental, I believe a Chinaman, and it was eastern handicraft that taught my neighbor how to make nature willingly comply with his desires. This is no small achievement, for blossoms rarely turn out in expected colors, and a whole row of hollyhocks, or a whole row of anything else, seldom appears simultaneously and without gaps. Nature is by no means the orderly inch-by-inch personage we are taught in scientific text-books to think her, and no one short of an artist can harness her without destroying her inspiration or her passionate impulses.

Yesterday I came across a whimsical passage in Sir Herbert Maxwell's "Memories of the Months." "The rose has some very disreputable cousins in the brambles," he says, "and the golden rayed lily, be it never so gorgeous, the lily-of-the-valley, be it never so chaste, the tulip, be it never so gaily pranked, may never disclaim close affinity with the plebeian onion." Thus, in a way, all plants are social climbers; they have come, one and all, from obscure surroundings into the company of the elect and the aristocratic.

Oddly enough, this question of plant climbers reminds me of an inquiry some one made of me recently as to how to get into the social register. To

many an aspiring soul, this is equivalent to the getting by St. Peter at the pearly gates. The social register is really like a good club; if one is socially unknown, one can not enter there and be inscribed as a member, unless one has a sponsor. An excellent way to make an application (this is not orthodox) is to have a friend whose name is already inscribed write and propose one's name, and at the same time give one's social status. If one has relatives or family connections already in the register, these should be mentioned. After this is done, the aspirant receives a courteous letter, inclosing one blank for personal data to be filled in, and another blank on which the subscription price is given for the single volume, for the whole set of registers, and so forth. The sponsor will also receive a letter which will state that the application will be placed before the advisory committee, which is composed of people well-known in society. This blank will also state that the sponsor's kindly recommendation will help in the election to the honor. Two or three influential names given as reference is better than one, if the sponsor be not socially strong.

SOCIAL CLIMBERS

This process applies to New York. Other cities have their representatives and an application to be placed in their registers will be referred to the local head. I have no doubt, if the city is large, there is always an advisory committee. Naturally, when the social register was first published there were many names selected because their bearers were in society and were entitled to representation. Thus one can see that it is really a club, and that it is not a matter of mere subscription. There are people of great fortune in New York who are unable to get into the social register, and there are others who, poor in income, but rich in an honored name, have no difficulty whatever in finding these gates ajar for them.

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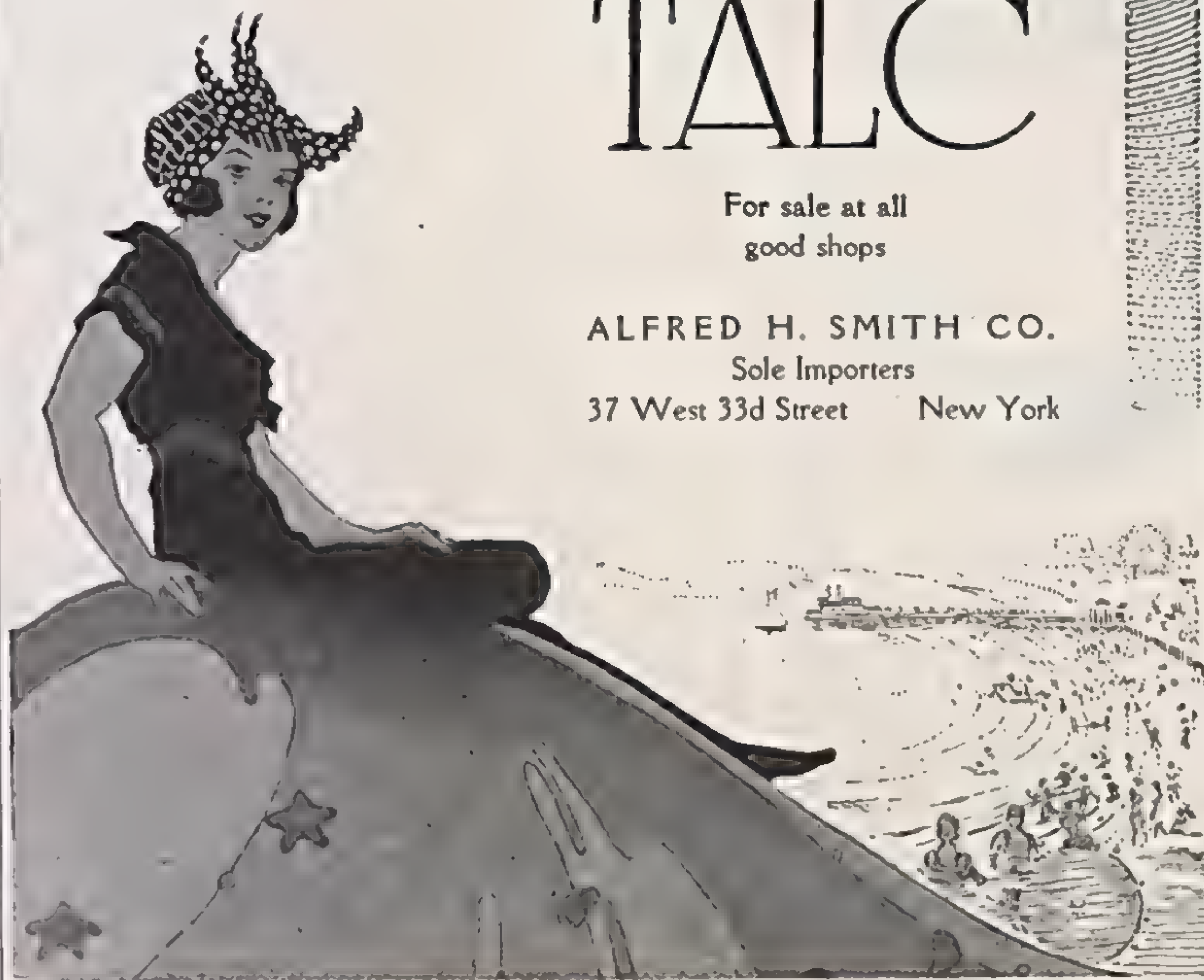
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The
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World

(Continued from page 62)

Others very ably indicated. Furthermore, the tale fits with its setting, and the setting is an integral and necessary part of the tale. And, finally, the love story is fresh, beautiful, and convincing. Mr. Tarkington's scene is a middle western city recently grown to greatness through manufacturing, and nearly everybody in town is obsessed with the idea of bigness. The opening chapter skilfully impresses this notion, so that the reader starts with a clear conception of the place.

Against the background of this town of "Turmoil" (of course it is not so named) is cast the story, which has to do mainly with the family of one strong man who embodies the new spirit of the place, and with a contrasted family left over from an earlier time, people of refinement and even of culture, whose social position is so firmly established that the millionaire and his family next door are eager for recognition at the hands of their really poor neighbors. Sheridan, the apostle of bigness, his despised son Bibbs, and Mary Vertrees, the daughter of the local "old family," are done in detail and with high success. The elder Sheridan, with all his crudity and his occasional brutality, retains the reader's respect and almost affection, while Bibbs, whether the sickly youth or the successful aid of his father, is a real and entirely possible person of great charm. Mary will have the approval and love of all who make her acquaintance. The daughter of Sheridan, his two sons, his daughter-in-law, and his wife are all sufficiently alive for the purposes of the tale, and not one of these character sketches is exaggerated.

In surpassing himself so strikingly, Mr. Tarkington has leaped to a new place among American novelists, and will have found a new clientele who will await with interest another story in his later manner. The illustrations of Mr. C. E. Chambers are the best seen in any novel for a long while. It would be hard to praise them too highly, but it is enough to say that they are worthy of Mr. Tarkington's text. (New York: Harper & Brothers, \$1.35.)

BILLIE'S MOTHER, by MARY J. H. SKRINE, is a frank romance with really sensational elements, but it is also a great deal more. The heroine of the story, and the term is used advisedly, is an English peasant girl, who suddenly finds herself plunged into the gravest responsibilities, and far from home, in Australia. She weds and becomes a mother only to see her husband arrested for murder, and convinced by this time that he is utterly unworthy of herself and her child, even aside from his criminal record, she returns to England. In England the wife finds herself well off, and her two children rich. She is above all else a mother, but by the

strangest of circumstances she is united to the man whom she hoped she would never again see. With all his weakness and wickedness he loves his wife, and that love has over him a singularly redeeming power.

She seems to have put him utterly out of her heart and life, but she perjures herself to save him from going again to jail, and just when it looks as if she were well rid of him, and when the hand of the law is upon him, she proves staunchly loyal, and promises to come for him ten years later when he is to be released from jail. Almost the whole book is the character of Billie's Mother, a beautiful instance of the courage, conscience, will, steadfastness, and tender maternal instinct of the English peasant. The gentle folk do not at all move or interest, except the husband of Billie's Mother, who acquires an interest by reason of his affection for her. (New York: The Century Co., \$1.35 net.)

TO DANCE AND NOT TO DANCE

MAURICE'S ART OF DANCING, by MAURICE MOUVET, not only sets forth the author's art, but gives us as well a modest and naive autobiography. An American born of Belgian parents, a parentage of which he is properly proud, young Mouvet was educated partly at the sisters' School of St. Vincent and St. Paul in New York, his native city, and partly at an English Catholic college. His practical education and apprenticeship to life began, however, with his removal to Paris at the age of fourteen, where he went to work to earn his bread. Already he had taught himself some curious dancing steps, and now he seized the opportunity that Paris offered of making himself a professional dancer. In a few years he was touring Europe professionally for pay that ever grew larger. When dancing in Paris, and feeling pretty sick of his business, he was approached one evening by a professional acquaintance, who took him to a resort of the Apaches beneath the Halles of Paris. There Mouvet saw the Apache Dance, which he afterward brought to America.

About half of Mouvet's little book is concerned with his autobiography, which is a performance distinguished by excellent taste, an entirely simple style, and unusual interest. He permits one of his aids to give a brief account of her life and professional training. Many of Mouvet's dances are described minutely and illustrated with clear and excellent photographic reproductions. Illustrative music is furnished for the one-step and several other dances. The text setting forth the dances is clear, and a good deal of it is genuinely entertaining. (New York: G. Schirmer, \$1 net.)



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Makes tight-fitting or new shoes feel easy. For 25 years Allen's Foot-Ease has been the Standard Remedy for Tired, aching, swollen, smarting, tender feet. Nothing rests the feet so quickly and thoroughly. It takes the friction from the Shoe, the sting out of Corns and Bunions and makes walking a delight. We have over 30,000 testimonials. Try it TO-DAY. Sold everywhere, 25c. Don't accept any substitute.

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SMARTNESS is not a matter of slavishly following ultra style but consists rather in having every feature of one's attire correct, suitable and of quality the best. This is why really smart women always wear

"Onyx" Hosiery

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With the advent of the smart summer social season every hostess will derive the utmost satisfaction from knowing that for every gown, for every function, from drawing room to field, she will find exactly the correct hose in her favorite "ONYX" brand.

From the tremendous range of seasonable specialties, there are three special numbers which are particularly deserving of note for they are typical of "ONYX" style and value.

No. 235
\$1.00

Fine Silk with DUB-L Lisle garter top, triple extra spliced heel and toe, medium weight.

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These three "ONYX" qualities with the "POINTEX" Heel, in Black and all the newest shades.

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You will find "Onyx," the quality hose, at all quality shops throughout America. If you have difficulty obtaining your exact requirements—let us help you!

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10% More for Your Money

The 25-cent package of Quaker Oats is nearly three times larger than the 10-cent size. By saving in packing it offers more for your money.



The Love of Activity A Delicious Food Creates It

From its earliest days a healthy child shows love of activity. And most folks in these days never live to lose it.

But activity feeds on an energy food. And the greatest of all is oats. For ages, oats have stood unique in their spirit-giving power.

Your problem, like our problem, is to make oat food delightful. We have done our part by making Quaker Oats. Won't you do yours by getting it?

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The Cream-Flakes

Oats are not alike. Some grains are starved and puny. Some are rich and plump.

We pick the big grains—those with flavor and aroma. There are only ten pounds per bushel. Then, by a long heat process, we make them doubly delicious.

Millions of oat lovers, all the world over, have been won by these luscious flakes.

Get them when you order oats. They cost no extra price. They will do what you want done—make vim-food inviting. Quaker Oats is a delicacy which one never outgrows.

10c and 25c per package
Except in Far West and South

Quaker Cooker

Each package of Quaker Oats contains an offer on a perfect double cooker, made of pure aluminum. It is made to cook Quaker in the ideal way. This present cooker offer applies only to the United States.

CLOVELLY the CLIFF CLIMBER

AMONG the picturesque corners of the world, few are more justly so-called than Clovelly, the prettiest of Devonshire fishing villages, climbing gaily up the steepest of sunny cliffsides—so steep and so high that even the main street is quite impassable for any sort of vehicle and is available only for foot passengers and for the donkeys who carry on their backs all the provisions and other stock kept in the tiny stores, and also carry any non-athletic travelers who may visit Clovelly.

Most of the American visitors to Clovelly come from Bideford, which is a ride by coach of about an hour and three quarters; or from Ilfracombe, by the little steamer which plies to and from once a week in the summer months. The English visitors, however, approach Clovelly from the Cornish side and by a longer drive, which adds greatly to the charm of Clovelly itself the additional allurements of amazingly sharp contrast.

All that part of the bleak north Cornish coast is rugged and bold and the northern corner of the county of Cornwall is particularly so. For a stretch of nearly thirty miles between Bude and Clovelly, the breakers roll straight across the Atlantic—unmodified and unbroken by coves or inlets—with such force that there is not a single landing-place for a boat of any kind along the entire thirty miles. This is the district which, less than a century ago, was inhabited by wreckers who plotted additional shipping disasters along this storm-beaten coast for the sake of the plunder to be gathered from the wrecks. To-day, though the wreckers are no more, many a little fishing smack or coal ship is wrecked upon the rocks there.

UPS AND DOWNS OF CLOVELLY

The traveler who comes by land usually begins by walking down the main street with its uncomfortable, though serviceable, cobblestone paving and occasional wide steps reaching across the road, to the calm, sunny, little harbor nestling invitingly at the foot. Because of the extreme steepness, the descent is made more or less jerkily, and it is much easier to climb Clovelly streets than to come down them. Donkeys are at hand on summer days when the tourists are expected, to carry "the lame and the lazy" on their backs.

In the harbor which lies at the foot of the long hill, moored on the pebbly beach, are the fishing smacks and rowboats with which the men make their living the year round; while their wives turn many an honest penny during the summer months by serving teas and luncheons to visitors, either in the tiny gardens like ledges in the side of the cliff, which adjoin their wonderful, ancient stone cottages, or inside the cottages, if it should be rainy weather. These meals consist usually of slices of cold ham, with home-made bread, cups of good strong tea, Devonshire cream, and preserves, which as a rule are of plum and apple mixed, a favorite combination in the west of England. This is an apple country, so cider may, at the will of the travelers, replace tea.

The blue-clad fishermen are glad to offer their services for a row on the smooth



Donkeys constitute the only traffic, other than foot passengers, on the main street of Clovelly, and on their backs are carried all the supplies and all the non-athletic human beings

shimmering water, and just here there is no danger, though the pastime would be out of the question a mile or two up the coast; swimming is also an available sport. Devon fishing is less important than are the Cornish fisheries. Clovelly fishermen catch mainly herring and mackerel from October on through the winter, and some plaice and sole.

COTTAGES WEIGHTED WITH BLOOM

Those who explore the fascinating and intricate side streets or lanes are amazed at the gorgeous masses of flowers. Fuchsias, which people from otherwheres are accustomed to regard as potted plants, not only grow there in bushes the year round out-of-doors, but really attain the dimensions of small trees, often overtopping the little cottages adjoining them. Climbing scarlet geraniums and purple japonicas add to the gaiety of the scene as they creep up the sides of the houses and twine around the casement windows. Almost all the windows in that part of the country are fashioned in casement form, which, though pretty, is awkward on a moonlight night, for darkness and fresh air at the same time are almost impossible; Venetian shutters are unknown.

SCENE OF KINGSLEY'S NOVELS

Charles Kingsley's father was rector of Clovelly, and many scenes in "Westward Ho!" and in others of Kingsley's novels are laid in this lovely region. The north Devon coast, like the north coast of Cornwall, has on the whole a much more bracing climate than the south coast, but Clovelly is an exception for it is so sheltered by its cliffs as to have more the winter climate of the south coast villages.

"Clovelly Court" at the top of the cliff is an interesting old manor house, approached by beautiful drives of some length, where stately beeches and "immortal elms" predominate. Artists, or even amateur sketchers, for the subjects are not difficult, may find something here for every day in the month, and easels and sketching umbrellas are dotted about at frequent intervals in the nooks and side alleys on either side of the main street.



Powdered Perfection for the Complexion

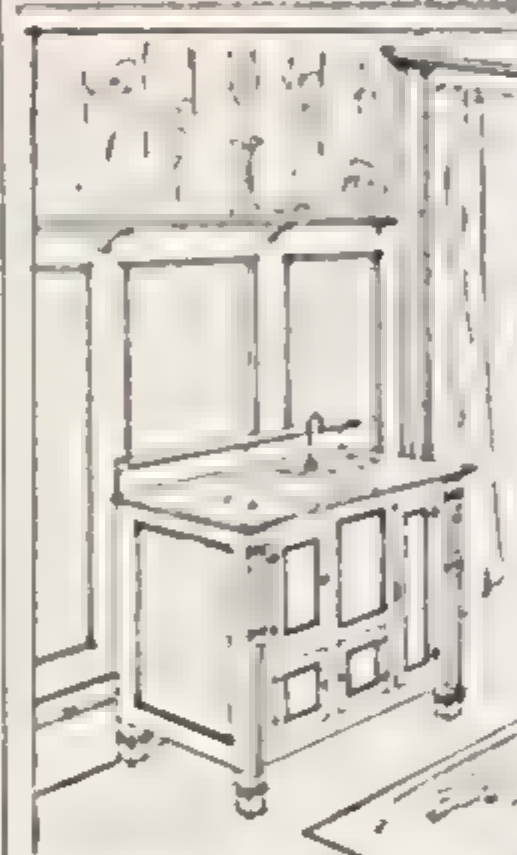
TO give your skin a smooth, transparent radiance like Nature's own charm, use only this—the powder that clings and beautifies.

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Four tints: pink, white, flesh, brunette. Send us 6c in stamps to cover cost of packing and mailing; and get free sample of above and Ingram's Rouge in novel purse packets, and also sample of Milkweed Cream, Zodenta Tooth Powder and Perfume.

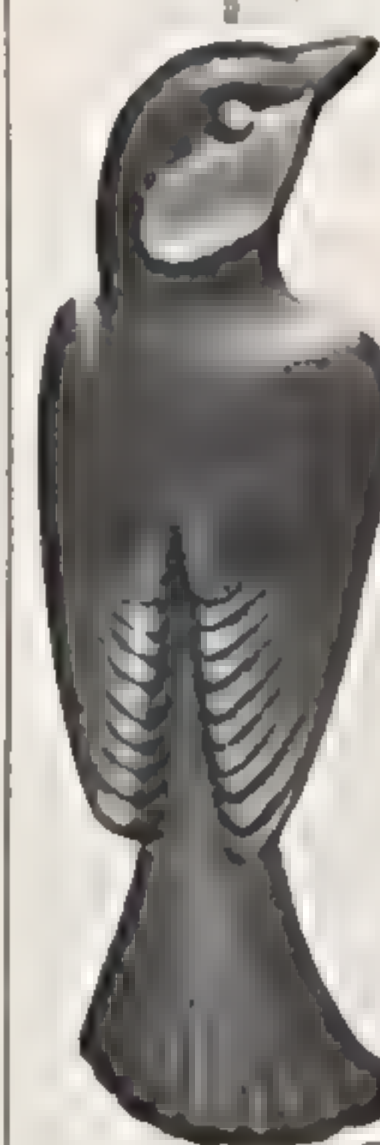
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You probably have many pieces of old jewelry, gold or silver, which are of no practical value to you. If you will send it to us we will send you an estimate or cash by return mail. No piece is too small to send.

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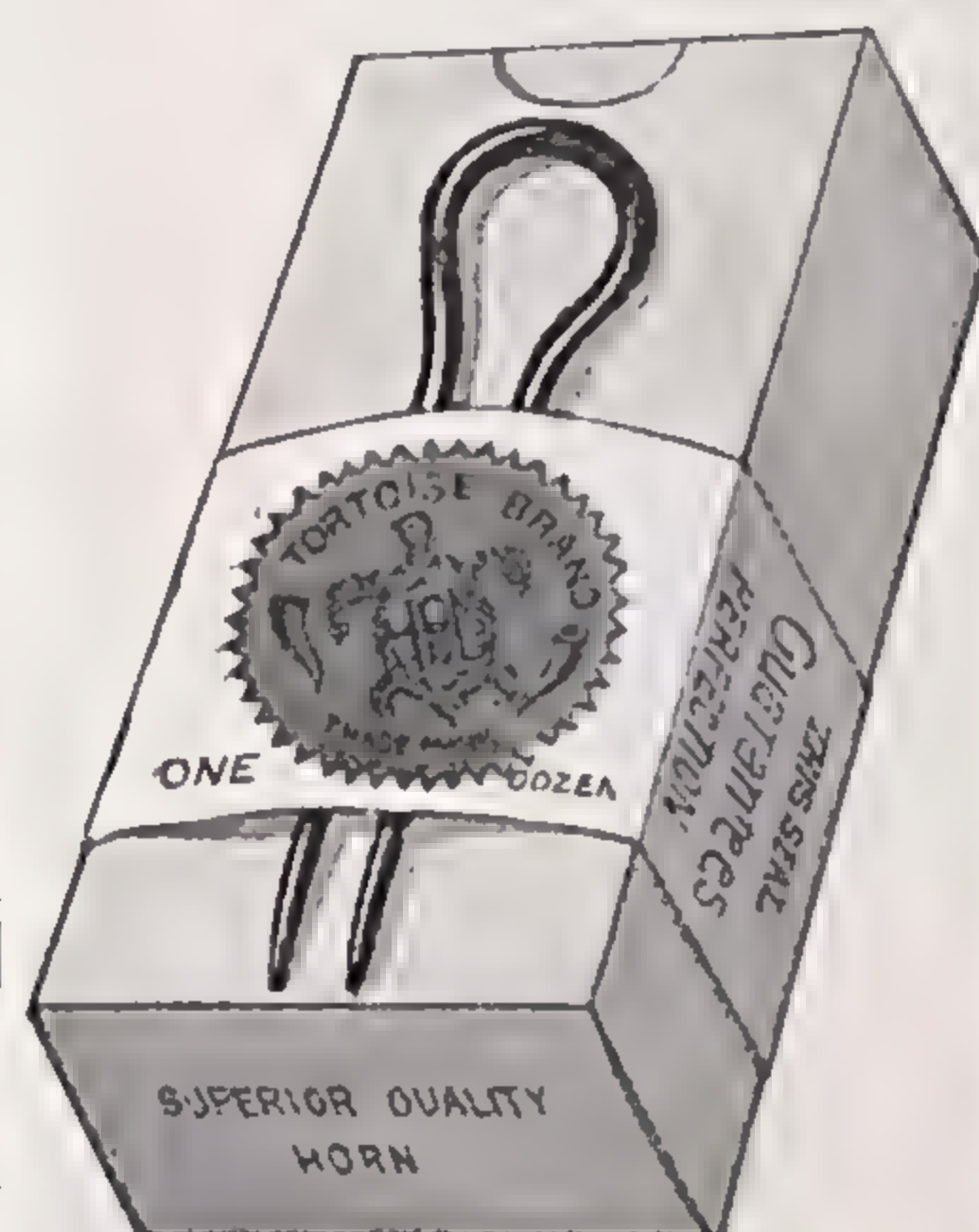
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Ask to see these hairpins in the fashionable new color "DEMI BLONDE."

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Constructed of Ovidalastic, scientifically contoured to nature's model, the **Ovida** is the most successful Figure-Shaping and Health-Making garment ever invented.

With or Without
Adjustable Shoulder Straps

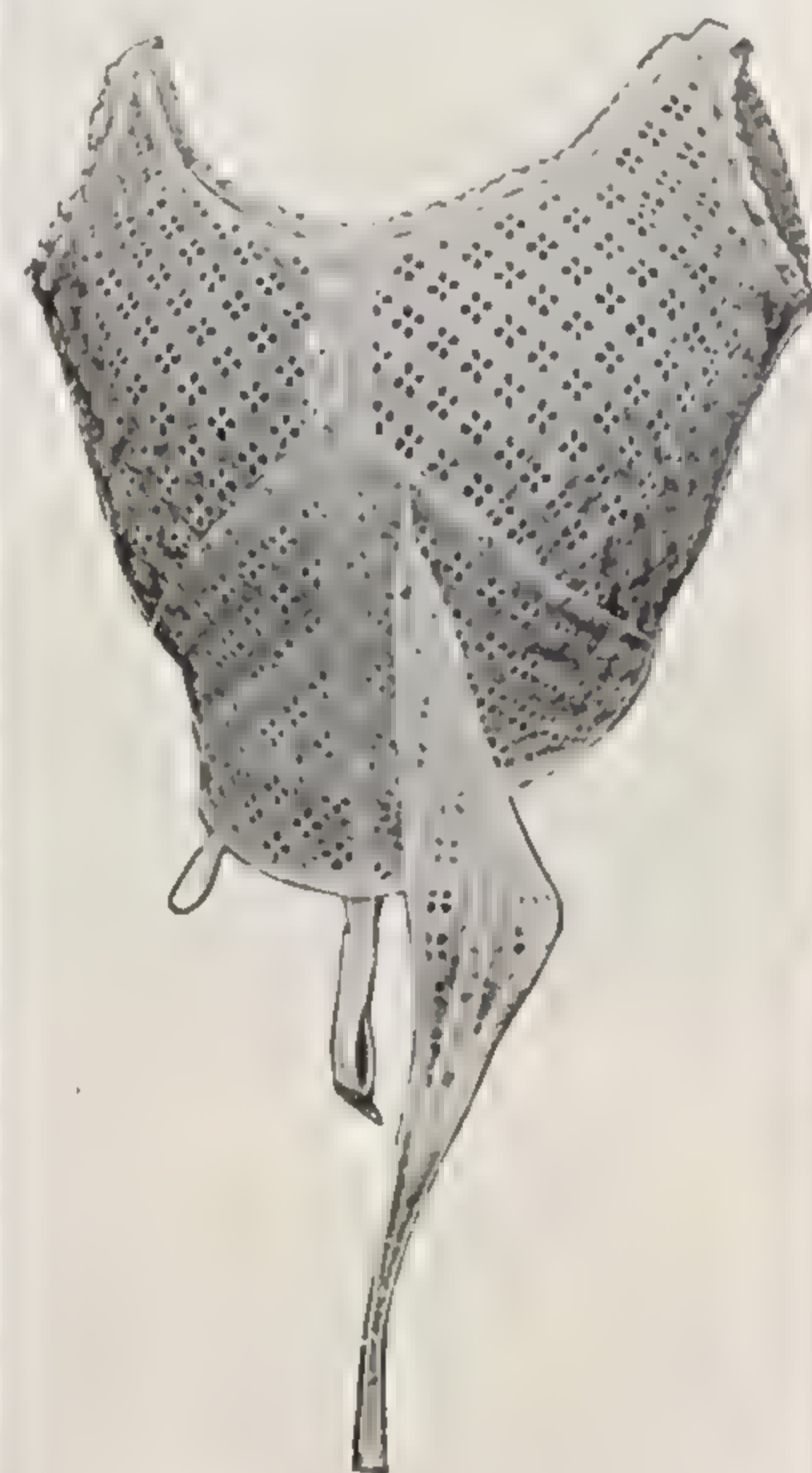
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Style No. 630. For figures with prominent stomach. Reinforced over diaphragm, and can be adjusted to fit snugly down to waist-line; fastens in front; made of handsome imported embroidery; sizes, 36 to 52; retail price.....\$2.50

Style No. 674. Same garment in plain, strong, white batiste at.....\$1.50

Many other exclusive styles from
50c to \$3.50

Trade Mark **Ovida** stands for perfect fit, splendid value, and entire satisfaction.

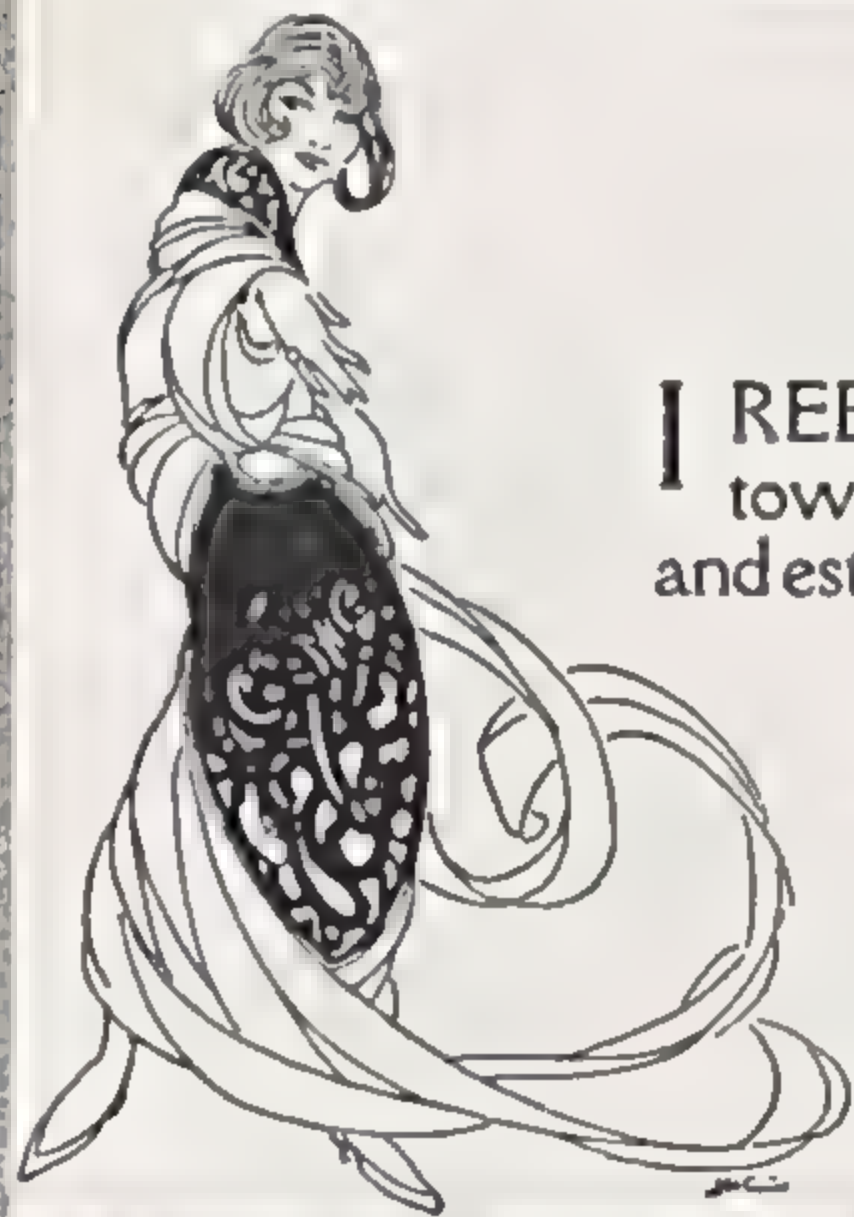
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I REBUILD gowns successfully for out-of-town customers—let me give you my ideas and estimate before you discard any gown or suit.

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The Nestlé Permanent Hair-Wave

The scientific Process of Permanent Waving was discovered by C. Nestlé in 1906, and processes and implements are patented in U. S. A.

Owing to the great attraction of Mr. Nestlé's work in this country and the consequent large number of advance bookings, we earnestly request ladies coming to New York for the purpose of Nestlé Permanent Waving, to make appointments in advance.

The time required to apply a Nestlé Wave (all inclusive) is from two to two and one half hours, according to quantity. If the hair has been shampooed beforehand, so much time can be saved. Every head of hair is tested, and a fee only accepted if the results prove satisfactory.

All work is done or supervised by Mr. Nestlé personally.

Illustrated booklet on Permanent Waving is sent on request.



The New "Nestlé Home Outfit for Nestlé Permanent Waving" is now ready

This new outfit will fill a long-felt want, as it will enable ladies, their families and friends, who for some reason cannot visit a genuine Nestlé-waver, to do their own permanent waving at home.

The invention of a new mechanical hair-curler, by the help of which the winding of the hair is made easy, is responsible for the efficiency of this new waving device. The waving produced with this home outfit is just as permanent as the Nestlé-wave, and all the material used is identical with that used by the inventor himself. This home outfit is electric, and less heat is used than required for ordinary marcel waving.

The directions are simple, illustrated, and a pattern curler wound with hair, showing the correct way of winding, is included in each outfit.

Before ordering this outfit a coupon, specially sent on request, should be filled in and a sample of hair supplied. This outfit is sold at the price of \$15, with the strict understanding that it shall not be used for trade purposes. For further particulars please apply to

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S O C I E T Y

Births

NEW YORK

Grace.—On May 24, to Mr. and Mrs. William Russell Grace, a daughter.

BALTIMORE

Daingerfield.—On June 2, to Mr. and Mrs. Reverdy Johnson Daingerfield, a son.

NEW ORLEANS

Maginnis.—On May 4, to Mr. and Mrs. Donald Maginnis, a son.

PITTSBURGH

Bughman.—On May 13, to Mr. and Mrs. Henry Clay Bughman, a son.

WASHINGTON

Flood.—On May 23, to Congressman and Mrs. Henry De La Ware Flood, a son.

PITTSBURGH

Kennedy-Smith.—Miss Eliza Jane Kennedy, daughter of Mr. Julian B. Kennedy, to Mr. R. Templeton Smith, son of Mr. Robert Sample Smith.

SAINT LOUIS

Boeckeler-Leftwich.—Miss Charlotte Boeckeler, daughter of Mr. Adolphus Boeckeler, to Mr. Burrell O. Leftwich, son of Mrs. William M. Leftwich.

Delafield-More.—Miss Edna Simmons Delafield, daughter of Mr. Wallace Delafield, to Mr. Cyrus Burnham More, son of Mr. Edward A. More.

WASHINGTON

Weems-Dulany.—Miss Kate Allen Weems, daughter of Mr. Benjamin Foster Weems, to Mr. Henry Rozier Dulany, Jr., son of Mr. Henry Rozier Dulany.

Deaths

NEW YORK

Alexander.—On May 31, at his home, John W. Alexander.

Anthony.—On June 7, at her home, Amalia Van Valkenburgh Anthony, wife of Mr. Richard A. Anthony.

Blair.—On June 3, at his home, DeWitt Clinton Blair.

Gregory.—On June 1, at his home, Eliot Gregory.

Montant.—On June 1, at his home in Paris, France, Jules A. Montant.

Van Wyck.—On June 2, at his residence, Colonel William E. Van Wyck.

PHILADELPHIA

Biddle.—On June 2, at his home, Colonel Caldwell K. Biddle, commander of the Third Infantry Regiment of the National Guard of Pennsylvania.

Engagements

NEW YORK

Batty-Dryden.—Miss Leila Florence Batty, daughter of Mr. S. Albert Batty, to Mr. John F. Dryden, 2d, son of Mr. Forest F. Dryden.

Canfield-Daly.—Miss Helen Canfield, daughter of Mr. Francis Dayton Canfield, Jr., to Mr. Wilfrid Austin Daly, son of ex-Judge Joseph F. Daly.

Carver-Johnson.—Miss Corinne Carver, daughter of the late Reverend Doctor Alexander Burton Carver, to Mr. Alexander Bryan Johnson, son of Mr. John Quincy Adams Johnson.

Newhouse-Fraser.—Miss Dorothy Newhouse, daughter of Mr. Edgar L. Newhouse, to Mr. Lee Fraser.

Pratt-Frost.—Miss Margaret Richardson Pratt, daughter of Mr. Charles Millard Pratt, to Mr. Frank Jefferson K. Frost.

Winant-Barry.—Miss Grace Gunther Winant, daughter of Mr. Hetty D. Winant, to Mr. Charles A. Barry, son of the Reverend Doctor David G. Barry.

BOSTON

Benedict-Gorham.—Miss Margaret Benedict, daughter of Mr. George W. Benedict, to Mr. Thomas Gorham, son of Mrs. Robert S. Gorham.

Tarbell-Clay.—Miss Mercie Tarbell, daughter of Mr. Edmund Charles Tarbell, to Mr. Henry Sellers McKee Clay, Ensign, U. S. N.

BUFFALO

Gowans-Lewis.—Miss Gladys Gowans, daughter of Mr. Grosvenor H. Gowans, to Mr. Loran L. Lewis, 3d, son of Mr. Loran L. Lewis.

Wende-Lufkin.—Miss Margaret Winifred Wende, daughter of Mrs. Ernest Wende, to Mr. Chauncey Forbush Lufkin, 2d, son of Mr. Elgood C. Lufkin.

CHICAGO

Augur-Orr.—Miss Ellen Adair Augur, daughter of Mrs. Wheaton Augur, to Mr. Robert Clement Orr, son of Mrs. Arthur Orr.

CLEVELAND

Everett-Spellman.—Miss Leolyn Louise Everett, daughter of Mr. Henry A. Everett, to Mr. Timothy Mather Spellman, 2d, son of Mr. William A. Spellman.

MINNEAPOLIS

Brewster-Wheelock.—Miss Susan Brewster, daughter of Mr. James H. Brewster, to Mr. William Conner Wheelock, son of Mr. William Wheelock.

Record-David.—Miss Marguerite Record, daughter of Mr. James L. Record, to Dr. Vernon C. David.

PHILADELPHIA

Bruner-Wetherill.—Miss Edwina Elkins Bruner, daughter of Mrs. William Caner Wiederseim, to Mr. C. A. Heckscher Wetherill.

Cartwright-Brogden.—Miss Elizabeth Cartwright, daughter of Mr. Henry Rogers Cartwright, to Mr. W. Stevenson Brogden.

NEW YORK

Gillmor-Spear.—On June 9, in St. George's Church, Flushing, Mr. Reginald Everett Gillmor and Miss Edwina Spear, daughter of Mrs. Edwin Hudson Spear.

Sloane-Lee.—On June 3, Mr. Malcom Douglas Sloane, son of Mrs. William Douglas Sloane, and Miss Elinor Lee, daughter of Mr. Charles H. Lee.

Trevor-Haven.—On June 26, in the Chapel of St. George's Church, Mr. George Schieffelin Trevor, son of Mr. Henry Graff Trevor, and Miss Alice Haven, daughter of Mr. George Griswold Haven.

von Stade-Steele.—On June 26, in the Church of the Advent, Westbury, Long Island, Mr. F. Skiddy von Stade and Miss Kathryn Nevitt Steele, daughter of Mr. Charles Steele.

BALTIMORE

Lucas-Williams.—On June 23, in St. Paul's Episcopal Church, Mr. Gilbert Luttrell Lucas and Miss Sara Bell Williams, daughter of Mr. William S. G. Williams.

BOSTON

Cobb-Converse.—On June 9, at the home of the bride, Bowlder Farm, Newton Center, Mr. Augustus S. Cobb, son of Mr. John Candler Cobb, and Miss Christine Converse, daughter of Mrs. Robert Gould Shaw.

Crocker-Thorndike.—On June 1, in the Church of Our Saviour, Longwood, Massachusetts, Mr. Lyneham Crocker, son of Mrs. G. Glover Crocker, and Miss Mary Thorndike, daughter of Dr. Augustus Thorndike.

Howard-Gaston.—On June 26, in Trinity Church, Mr. Kenneth Howard, son of Mrs. William H. Howard, and Miss Ruth Gaston, daughter of Colonel William A. Gaston.

BUFFALO

Lyle-Jewett.—On June 24, at the residence of the bride's mother, Mr. William E. Lyle and Miss Katherine Jewett, daughter of Mrs. Frederick A. Jewett.

More-Yates.—On June 1, Mr. Edward A. More and Miss Teresa Yates, daughter of Mr. Harry Yates.

CLEVELAND

Clark-Moore.—On June 26, at the summer home of the bride's parents, Mr. Fred G. Clark and Miss Margaret Louise Moore, daughter of Mr. Edward W. Moore.

PHILADELPHIA

Churchman-Geyelin.—On June 29, in the Church of the Good Shepherd, at Rosemont, Pennsylvania, Mr. William B. Churchman and Miss Alice Beatrice Geyelin, daughter of Mr. Henry Laussat Geyelin.

Godfrey-Angell.—On June 9, Mr. William S. Godfrey, son of Mr. Lincoln Godfrey, and Miss Marion Clifford Angell, daughter of Mrs. Thomas B. Angell.

Munn-Wanamaker.—On June 28, in St. Mark's Episcopal Church, Mr. Gurnee Munn, son of Mrs. Charles A. Munn, and Miss Marie Louise Wanamaker, daughter of Mr. Rodman Wanamaker.

Randall-Kneedler.—On June 2, in St. Paul's Church, Chestnut Hill, Dr. Alexander Randall and Miss Edith Tilghman Kneedler, daughter of Mr. Howard S. Kneedler.

SAINT PAUL

Lightner-Jackson.—On June 15, at the House of Hope Presbyterian Church, Mr. Drake Lightner, son of Mr. William H. Lightner, and Miss Eleanor Jackson, daughter of Mr. John N. Jackson.

TACOMA

Wheeler-Anderson.—On June 9, Mr. Harold Sayre Wheeler and Miss Ruth Anderson, daughter of Mr. Robert Edgar Anderson.

WASHINGTON

Harrington-Reyburn.—On June 30, at the summer home of the bride's mother, in New London, Connecticut, Lieutenant Francis Clark Harrington, U. S. A., and Miss Eleanor Crozier Reyburn, daughter of Mrs. John E. Reyburn.



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THREE kinds of PATTERNS

Vogue carries the pattern idea one step further than any magazine carries it, and offers the reader three kinds of patterns:

First—Regular stock patterns, cut in special sizes, 34, 36, 38, or 40, from models illustrated in the Spring and Fall pattern catalogs. Price one dollar for complete costume. 50 cents each garment.

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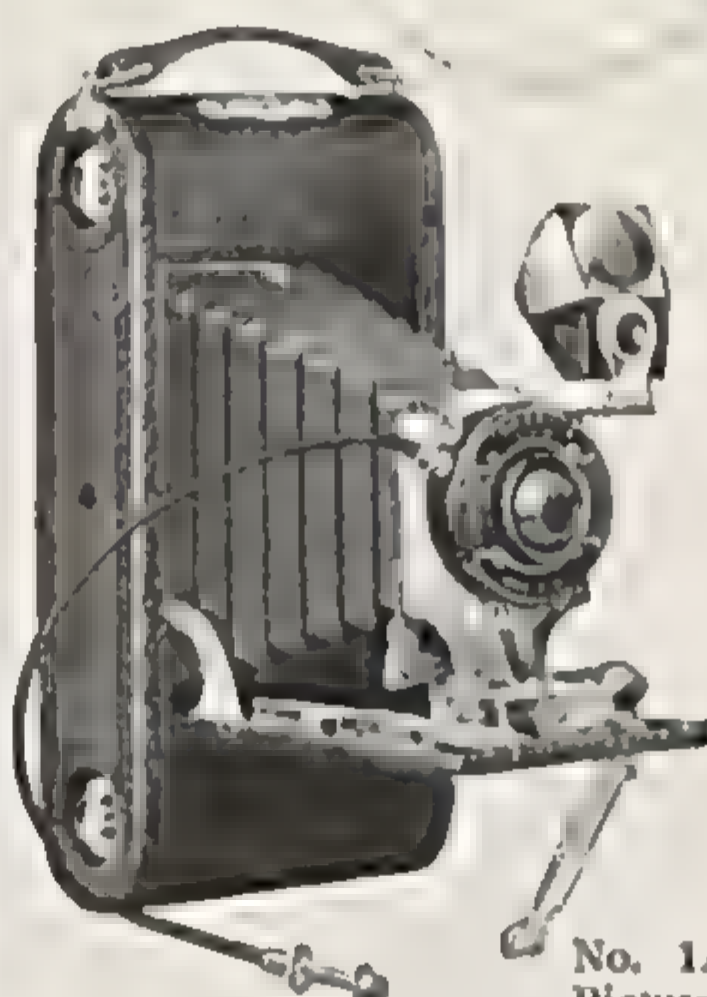
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Know for yourself the joys of picture-taking the AnSCO way; visit the dealer nearest you and see the various models at \$2 to \$55. Catalog from him or us, free upon request.



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Write us for specimen pictures taken with model you contemplate buying.

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when walking along the
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Price, \$3.75 for
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Fine Leather Goods
PHILADELPHIA



"The Ancient Dish"

Now Something New Goes in It Bubbles of Toasted Corn

In a home we know there's a silver dish, almost a century old. It has served the foods of a hundred years, to four generations.

One morning last March it came to the table filled with airy globules, thin and fragile, about raindrop size. And everyone knew that this ancient dish had been brought out to christen the newest thing in foods.

That's how these bubbles of toasted corn impress housewives who first serve them. The meal becomes an occasion. The food is made a surprise. For one rarely has a chance to serve a new dainty so curious and attractive.

And this is, beside, a revelation as to what can be done with corn.

You know toasted corn, and you like it. You used to like it roasted, like it parched. Then came corn hearts flaked and toasted, and you welcomed them.

Now those corn hearts are made into pellets. They are toasted as never before, by being rolled for an hour in 550 degrees of heat. Then they are steam-exploded—puffed into drop-size bubbles. You can easily imagine what enticing foods they are.



"The
Witching
Food"

15c per package



We promise you here some corn-made tit-bits which will serve both as foods and confections. You will not only serve them with sugar and cream, in bowls of milk, etc. You will salt them, or douse with melted butter, to be eaten like peanuts or popcorn.

For Corn Puffs are all-hour foods. Every food cell is blasted by Prof. Anderson's process, as in Puffed Wheat and Rice.

There'll be countless times this summer when you want such airy dainties. Order them while they are new.

The Quaker Oats Company

Sole Makers

(912)



In the room annex of the "Mind-Your-Mending" shop, the sewing girls refurbish their own spirits by snatches of song and conversation, as they refurbish the gowns and bed linen and underwear sent to this clothes sanatorium for treatment

NOBLESSE OBLIGE

"MIND-YOUR-MENDING" is the admonition of a gay little sign that swings out over Thirtieth Street from a frilly-curtained window between Fifth and Madison avenues, and signals to the passer-by that here is a shop at which to have repairing done. It is a little conscience-pricker, this shop, and it is more. It is a sanatorium for worn clothes and worn souls. When a patron brings in frayed garments to be converted into wearable apparel, the work is given to a roomful of girls who need refurbishing, so that they too can go out into the world as good as new and reinforced in the many worn places.

The shop is a social experiment undertaken by two women, Mrs. J. Searle Barclay, Jr., and Miss Eva Elise vom Baur, to prove three things: that ideal conditions of labor do not conflict with business success, that a real interest in the day's work saves energy and generates happiness, and that professional mending is not a luxury, but a necessary economy.

MEANS TO AN END

That the shop will ultimately prove all these things, its sponsors have not the slightest doubt. The very excitement of seeing the work pile up and getting it ready to go out again keeps the pitch of industry high. At the end of its third week, the shop was in full swing and gave definite promise that some day it would find itself upon a self-supporting basis. And all this is done with a minimum wage of seven dollars, paid even to apprentices, for five and a half eight-hour working days.

In order that they may begin the afternoon session with fresh air in their lungs and new impressions on their minds, the sewing girls are sent out for a walk for a part of their lunch hour. Air and sunshine from without and good cheer and song within, instill in the workshop a spirit which cynics would not credit to an industrial establishment. Every girl is made to feel that the shop is hers as much as it is the owner's; that upon her good work, interest, and allegiance depend its success. All the time she is working it is with the idea that she is to learn as much as she can to qualify her for higher wages, there or elsewhere. To stir ambition, to make improvement the goal, is the object always in mind. With this daily contact it is easily possible for the directors of the establishment to make the right ideas about dress, speech, and behavior in public acceptable to the girls. It is also possible to control in a measure their outside interests, and to influence them to read books that are not a waste of time and to seek wholesome amusements.

The sentimental little worker weaves a story about every bit of mending that

is brought in: she pictures the lovely lady who embroidered the dapper little man's "thread-worn-and-weary" silk scarf; she imagines the life habits of the plump little lady who had a petticoat made of a discarded wrapper; and she weaves the heart-history of an old Paisley shawl with a hole burned in it by an absent-minded lover's cigarette.

FASHION TO THE RESCUE

There is among the workers a fiery young Italian girl, a mere slip of a thing who has been ground by the mills of the city. When she first came to the shop she scarcely ever spoke, and the floor was a magnet for her eyes. As she developed her ability, she received more and more difficult work to do until, one day, she was entrusted with an entire order to execute alone. This unaccustomed feeling of responsibility, the realization that she was an entity, brought such encouragement to her frightened little soul that it crept out from its hiding-place and peered from her eyes straight into a challenging world. This is only one instance of many to show what can be done in a workshop run by human motive power.

Even fashion is aiding the success of this shop, for fashion sanctions economy these days. Patches, in former times the insignia of dire poverty, are now a proclamation of generosity toward a suffering Europe; an extensive new wardrobe is an invitation for the charge of cold-heartedness. That is why any one at all may now be seen emerging from a mending shop without exciting gossip about business reverses and the depletion of the family exchequer.

STITCHES IN TIME SAVE GARMENTS

The pragmatist who questions the need of a specialty shop for such a trifling detail as mending—possibly the last industry to emigrate from the home—has but to consider the flagrant extravagance of the bachelor-folk who throw or give away their half-worn clothes, the myriads of people who live in apartments where a seamstress is *de trop*; and countless others who live in hotels where one can get almost anything except a sewing-machine. For these, and others in like predicaments, a mending shop should be a god-send.

At the urgent request of some of its satisfied customers, the management of the mending shop has accepted orders for new things, starting with the hemming of table linen and the making of wardrobe bags, belts, aprons, and like simple articles. Just now three large orders for kits for Belgian babies, surgeons' aprons, and hospital outfits for convalescents are being pushed through.



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About July Fifteenth I will show my collection of Fall and Winter Models, which will as usual be most comprehensive.

It will afford me great pleasure to welcome my patrons to Paris this summer, and I trust I may see many of them.

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V O G U E



NEW YORK ADDRESS: 443 FOURTH AVENUE

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"To be beautiful—one must take care of the qualities nature has endowed."

In other words, there must be a foundation to make the most of what beauty you have. This applies particularly to the complexion, which is the key-note of all woman's charm. What is more essential to a beautiful woman than a clear, lovely skin?

But as this—and particularly at this time of the year—is so easily impaired by the sun and wind, you must care for and guard it just as you would your health.

What should you do? Indiscriminately smother your skin in creams and lotions? No! a thousand times, No! But you should seek some one's advice whose ability is unquestioned. There is one woman in this country who can advise you, who through years of scientific study of the complexion and its many requirements, has met with astonishing success in the culture of Beauty in every country on the globe.

This "wizard in the art of beauty," as some people call her, is none other than Mme. Helena Rubinstein, whose Paris and London Maisons de Beauté Valaze are frequented by Europe's most fashionable and most famous women, and those of highest rank among the nobility. She knows every possible and individual requirement of skin beauty, and she can advise, and treat, and show you how to maintain a complexion of birthright clearness.

You'll never realize what measure of beauty is yours until Mme. Rubinstein has through her art brought out its utmost possibilities.

So, go to Madame Rubinstein now—if you are in town—if not, write her, and learn how to protect yourself from the ravages of the summer sun and wind; learn how to clarify your skin of freckles and sunstains, of annoying little lines, wrinkles, or crowsfeet, blackheads, sallowness and open pores—whatever may be your complexion troubles.

Below are listed for your convenience a few of her many preparations, especially adapted to summer's use.

VALAZE BEAUTIFYING, SKIN-FOOD removes freckles, sunburn, and tan, \$1.25, \$2.25 and \$6.00. NOVENA SUNPROOF CRÈME, a marvelous preventive of freckles and sunstains, may also be used by children, \$1.00 and \$3.00. VALAZE COMPLEXION POWDER, for normal and greasy skins, \$1.00, \$2.50 and \$4.50, all tints. NOVENA POUDE, for dry skins, same prices and tints. VALAZE SNOW LOTION (Blanc des Perles), a "liquid" powder and an indispensable beauty lotion for the summer. It soothes, refreshes and cools. White, pink and cream, \$1.25, and \$2.25. VALAZE LIQUIDINE, probably the most interesting and remarkable preparation of the day. It overcomes many undesirable conditions, such as enlarged pores, undue flushing of nose and face, oiliness and "shine" of the skin, and blackheads. By acting directly on the pores, it promotes healthy circulation and skin-breathing—excellent for cleansing the face of dust, grease or travel-stains, \$1.50, \$2.75 and \$5.50 a bottle.

Send for Mme. Rubinstein's booklet, "Beauty in the Making," postpaid for 2c in stamps. It tells of her wonderful work and preparations, and how, under her expert directions, you may treat your complexion at home.

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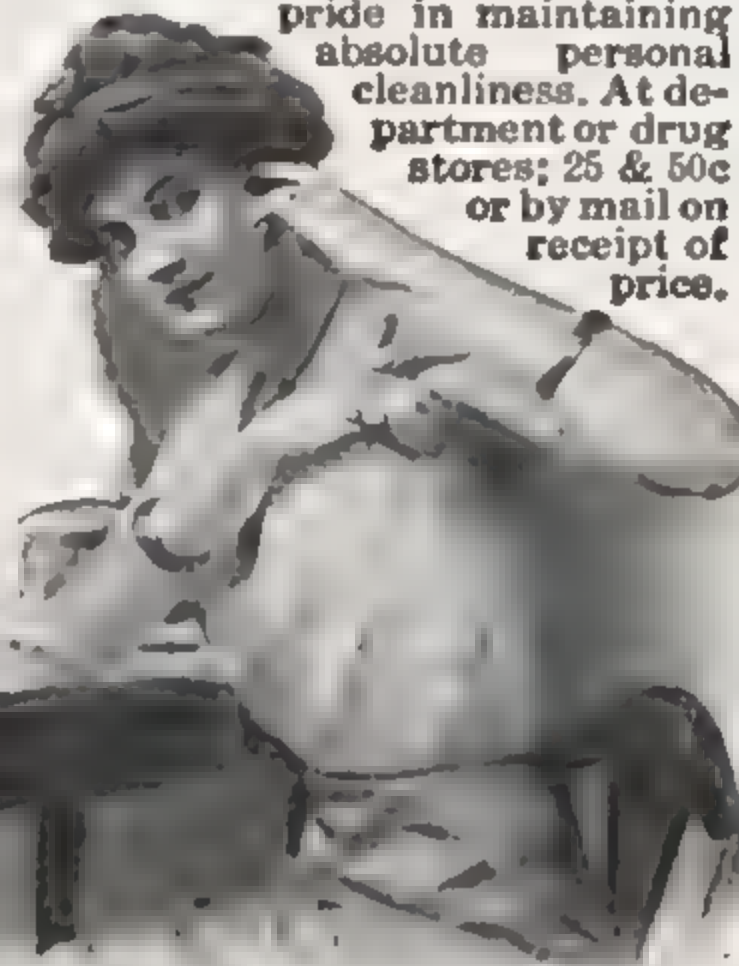
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Chat

The contents of the July number of Vanity Fair are enlivening in text, beautiful in illustration, and as crowded with expectant variety as an all-star vaudeville.

There is a portrait of Miss Margaret Wilson, the President's daughter, posed specially for this number, with an appreciation of her position as a musician.

There is a forecast of 1915 yachting, with pictures of leading yachts, including "The Vanitie" which is being fitted out by Cornelius Vanderbilt.

Josef Hofmann's most intimate friend has written a biographical sketch of this great pianist for this number. The portrait is by Klemper, the English portrait artist.

James Montgomery Flagg presents sketches of the great baseball game between the Dutch Treat Club and the Society of Illustrators.

There is a three-page pictorial feature of out-of-door dancing by Mrs. Lillian Baynes Griffin—as refreshingly beautiful as a scene from "A Midsummer Night's Dream."

There is a page of vampire women, as pictured by leading artists, and a satire on women's fashions, by E. Marroni, the Italian critic.

There are six unusual portraits of men and women in the public eye, and a portrait of the author of "Queed."

General Leonard Wood writes about thoroughbred horses and our need for them for military purposes.

The greatest polo game on record—largely fun. Vernon Castle, Fred Stone, Frank Tinney, and another well-known actor, in a polo game against the Hicksville team. Mrs. Vernon Castle is the referee.

A portrait page of the great English theatrical managers. Also a page of America's leading actresses making-up in their dressing-rooms.

The new tennis wonder, Miss Bjurstedt, picked to play Miss Browne (of California). Miss Bjurstedt is said to be the greatest living woman tennis-player. Article by J. Parmly Paret, the tennis authority. Pictures posed specially for Vanity Fair.

These and other features make this July number by all odds the best number yet of Vanity Fair.



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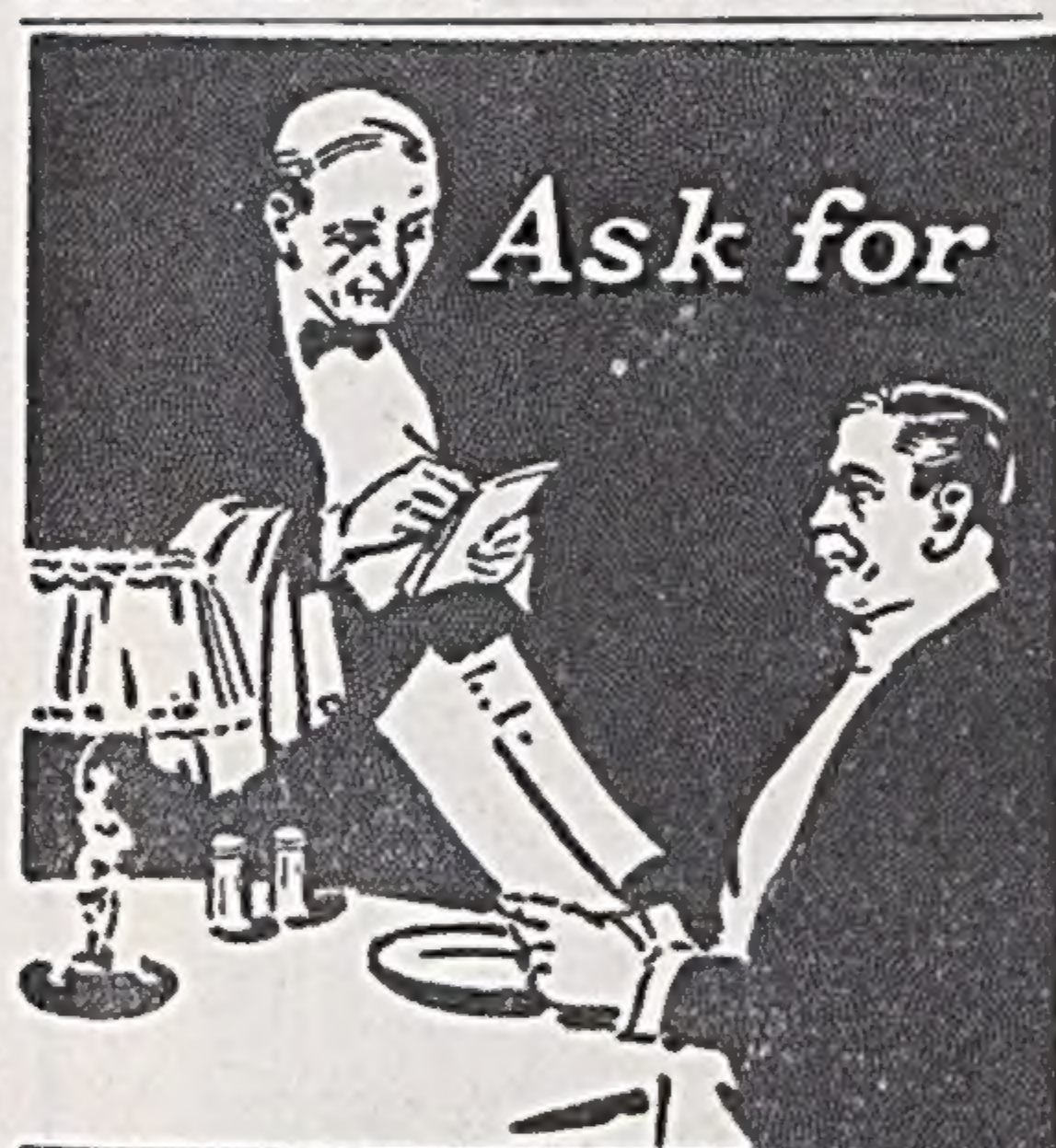
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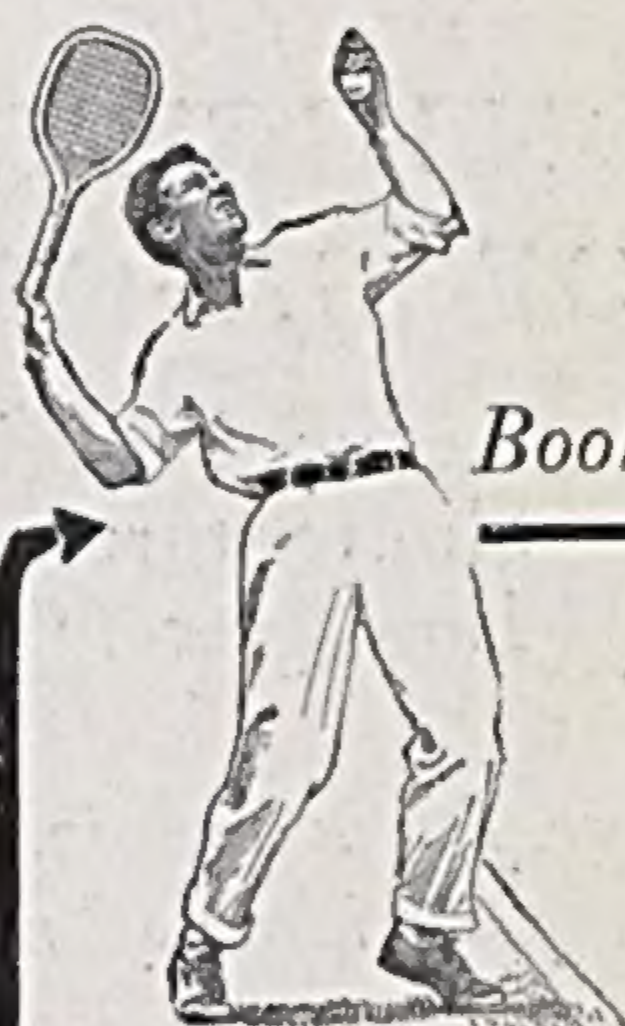
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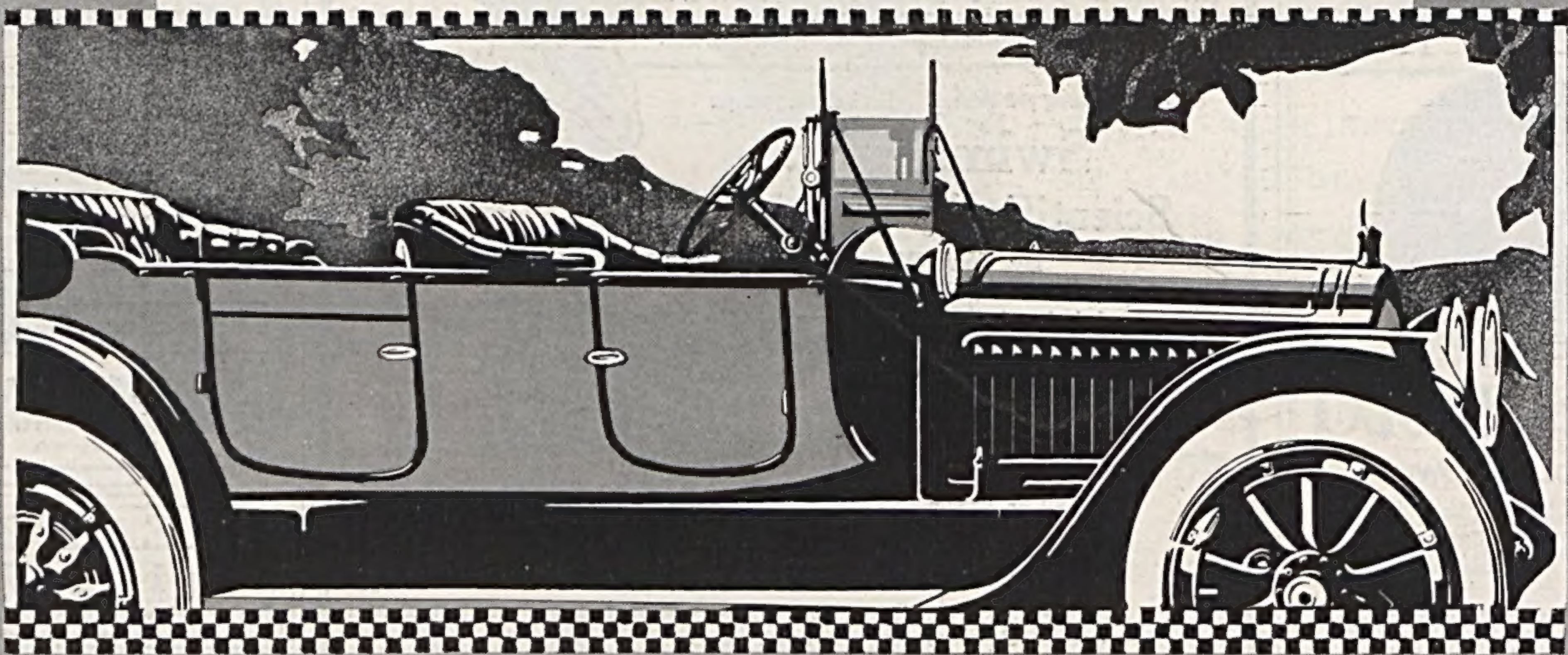
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